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SCHOOL ARTS

HANDICRAFTS

DECEMBER 1949

Vol. 49

Number 4

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Add to Holiday Enjoyment with this Book of Christmas Decorations

Alma Jordan Knauber designed her book of Christmas decorations to help everyone to enjoy this holiday activity—and who could resist the shy little angels, jolly Santas and graceful Christmas trees created from simple outlines on paper and filled in with individual interpretations of detail. 28 pages, size 8½ by 11 inches present over 180 designs covering all kinds of toys, animals, tree ornaments—and even the tree itself, made from three identical outlines folded and joined at the center for a striking centerpiece ready to be decorated with the ornaments suggested on the following page.

This booklet is spiral-bound and is made up of 5 yellow pages, 9 white, 4 green, 1 goldenrod, 4 buff, 4 bright red, used alternately for added variety and interest. The instruction pages give detailed steps for creating stand-up ornaments, tree and window decorations, as well as designs for such gifts as lapel ornaments, curtain pulls, and miniature toys.

Bring Christmas atmosphere into your classroom with this attractive book that can be used as a starting point for original holiday design. Send \$1.03 for your copy of CHRISTMAS DECORATIONS to Secretary, The SCHOOL ARTS Family, 1912 Printers Bldg., Worcester 8, Mass., before January 31, 1950.

Dennison Presents the Key to Wrapping Gift Packages

Here is a 10-page booklet of illustrated instructions on how to create those beautiful gift packages that add to the enjoyment of Christmas, Easter, Valentine's Day, birthdays and other special occasions throughout the year. Printed in black on white coated paper, a bright accent of rose from the cover runs throughout the booklet, and the illustrated packages are the intriguing kind that make us want to shake them to see if they rattle, and perhaps squeeze the corners just a bit to find a clue for their contents.

Perfect for adding holiday touches to even the simplest gift are such unique ideas as making a sled box of Christmas paper and cardboard for cake or cookies, putting cake candles and pink roses on rose birthday paper, making a baby gift like a crib, with a head cut from a card, white tissue paper for a blanket, and lace from a paper doily to complete the unusual picture. A suitcase box with ribbon handle will please the traveler, while hints on wrapping such difficult items as jelly and jam, hard candies and nuts help to solve problems, with

a section on gift package etiquette, protecting bows, and outside wrapping to complete this practical course that transforms a chore into a pleasure.

Send 13 cents for your copy of HOW TO WRAP BEAUTIFUL GIFT PACKAGES to Secretary, The SCHOOL ARTS Family, 1912 Printers Bldg., Worcester 8, Mass., before January 31, 1950.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Pencil Drawing Step by Step by Arthur L. Guptill. Published by Reinhold Publishing Corp., 330 West 42nd St., New York, N. Y. 200 pages, size 9 by 12 inches. Price, \$7.50. Published October 1949.

This new book replaces the handbook of the pencil artist, SKETCHING AND RENDERING IN PENCIL. Mr. Guptill's teaching background gives him insight for anticipating the needs of the beginner and skilled artist alike, and he presents the step-by-step methods in the acquisition of skill, confidence, and techniques that may be used as the foundation for an artistic career or as a means of recording scenes, moods, personalities, and events for life-long enjoyment.

Detailed analytic drawings make it easy for the student to follow the lessons without an instructor and Mr. Guptill has kept this in mind throughout the book, from the listing of necessary equipment to the final result of their usage. Divided into three complete sections, this book covers Fundamentals of Pencil Drawing, Special Materials and Practices, and concludes with a Gallery of Professional Examples, including the works of 30 artists, with personal comments about their work as well as an introductory paragraph written by the author. This gallery is a representative cross section of pencil uses, from the advertising layout to the purely aesthetic drawing.

Send \$7.50 for your copy of PENCIL DRAWING STEP BY STEP to Creative Hands Book Shop, 1912 Printers Bldg., Worcester 8, Mass.

How to Use Color and Decorating Designs in the Home by Howard Ketcham. Published by The Greystone Press. Size 7 by 10 inches, 251 pages, color illustrations. Price, \$3.95.

Art education theories of uninhibited self-expression are carried into the home with this book that emphasizes spontaneous creativity in decoration and illustrates the basic steps leading to the practical application of decorating, design, and color principles.

The reader is introduced to domestic decoration with a chapter on Color, rules for effective use, decorator's color chart, and a chart of color com-

(Continued on page 2-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

Prominent Art Educator Retires

Elise Reid Boylston, Supervisor of Art for the Atlanta, Georgia Elementary Schools, Advisory Editor and active contributor to SCHOOL ARTS, has announced her retirement.



Miss Boylston prepared herself for her unusually active career with study at the University of Wisconsin, Pratt Institute, Chicago Art Institute, Snow-Froehlich School of Art in Chicago, Berkshire School of Art, and attended art lectures at the New York University.

A leader for many years in the child art field, Miss Boylston lists among her activities, writing and compiling packages of helps for teachers, writing stories and poems for children's readers, children's books, speaking at art association meetings, and many other worth-while undertakings in the field of art education.

It is hoped by SCHOOL ARTS and her many other friends that she will continue her important activities that have been so useful to pupils and teachers alike. Art Education needs the experience and guidance Elise Boylston brings to it.

A Portfolio Lesson in Fine and Commercial Art

Libby-Owens-Ford Glass Company has compiled for the classroom use of art teachers a portfolio of beautifully reproduced water colors by Joseph W. Jicha. The purpose of this portfolio, with accompanying booklet describing each reproduction, is to point out the relationships between commercial and fine art painting, with the similar and contrasting techniques that one artist employs for each type. If you are interested in details of this 10-picture portfolio, write to the Libby-Owens-Ford Glass Company, Public Relations Department, Toledo 3, Ohio.



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1-a



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(Continued from Cover 2)

binations. This is followed by chapters that tell and illustrate how to create your own designs, including basic lines, shapes, and a variety of motifs. Next come chapters on folk designs around the world, their colors, background, and how to draw your own interpretations—lettering for design, where and how to use it—decorating furniture, with emphasis on construction, use, and location—tinware decoration, painting tiles and pottery, glass painting, coloring fabrics—and a final chapter on color and design for your rooms, including unusual and inexpensive ways of brightening floors, walls, and furniture as well as unique methods of expressing personality and interest from basement to attic.

Send \$3.95 for your copy of **HOW TO USE COLOR AND DECORATING DESIGNS IN THE HOME** to Creative Hands Book Shop, 1912 Printers Bldg., Worcester 8, Mass.

How to Use Color in Advertising Design, Illustration, Painting by William Longyear. Published by Pitman Publishing Corp. 40 pages, size 8½ by 13 inches. Price, \$1.95. Published September 1949.

This book is presented as a factual tool for the most effective personal and professional use of color. 14 pages in full color increase the effectiveness of the lessons that begin with a summary of the origin, development, theory, and source of color, a spectrum and color wheel, and an explanation of hue, value, and chroma. A diagrammed presentation of the Munsell color system prepares the reader for such practical application as the mixing and matching of colors, techniques, methods of handling color, symbolism, composition, and a concluding section on color phenomena and psychology.

Highlights of the book are the explanations of how the Old Masters used color, with examples of analogous, complementary, monochromatic, and mixed colors. Of particular interest to the teacher is the emphasis upon posters found throughout the book.

Send \$1.95 for your copy of **HOW TO USE COLOR IN ADVERTISING DESIGN, ILLUSTRATION, PAINTING** to Creative Hands Book Shop, 1912 Printers Bldg., Worcester 8, Mass.

Portraits in the Making by Phoebe Flory Walker with Dorothy Short and Eliot O'Hara. Published by G. P. Putnam's Sons. 233 pages in this 6 by 9 book, with 68 plates. Price, \$6.00.

Practical advice for students of portraiture, both those in the classroom and those studying alone, is contained in this guide which presents many aspects of portrait painting. Several artists who are experts in their respective fields have contributed chapters containing advice on specific media.

One of the aims of this book is to supply art students with the intangibles that influence contacts with subjects, as well as to present a variety of methods and techniques.

The Pitman Gallery Books edited by R. H. Wilenski. Published by Pitman Publishing Corp. Paper bound. Size 9½ by 12. 24 pages. Price, \$1.95 each.

The first eight books of The Pitman Gallery—a collection of full-color reproductions of selected works of the Great Masters, with introduction and notes by well-known art writers—are now available. The highly-colored plates would be well

suited to mounting and framing. The titles, each comprising at least ten plates, are **DEGAS, BOTTICELLI, FLORENTINE PAINTINGS, MUSIC IN PAINTING, MANET, SIENESE PAINTINGS, DUTCH INDOOR SUBJECTS, and ENGLISH OUTDOOR PAINTINGS.**

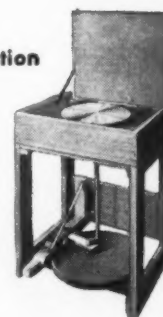
History of World Art by Everard M. Upjohn, Paul S. Wingert, and Jane Gaston Mahler. Published by Oxford University Press. 654 reproductions of representative works, including Oriental selections; 560 pages of suggested reading. Size 6½ by 9½ inches. Price, \$6.00. The authors, members of the Department of Fine Arts and Archaeology at Columbia University, have collaborated to produce this comprehensive text which gives a complete survey of world art from the beginning of history to date. Painting, sculpture, and architecture are discussed in chronological order. Absorbing reading for the layman, it is an introductory art course for the more experienced student.

Art Then and Now by Kathryn Dean Lee and Katharine Tyler Burchwood. Published by Appleton-Century-Crofts, Inc. 6½ by 9 inches in size, 392 pages of text and 208 pages of illustrations. Price, \$4.50.

Here is a readable text which, though necessarily brief, acquaints the reader with the art of the principle epochs and countries, with an introductory discussion of prehistoric art. The authors' aim is to stimulate the student to further study and, where possible, to visit the originals in our museums.

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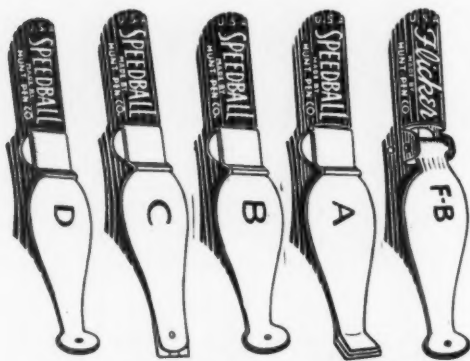
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ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

O-P Craft Presents a New Handicraft Handbook filled with all kinds of useful items awaiting the original designs and decorative skills of your pupils to transform them into gay trays, salt and pepper shakers, colorful bowls, buttons, bracelet, and ring sets, wastebaskets decorated for your color scheme, and dozens of personalized gifts. Of particular interest are the cut-out letters, in several sizes, for signs, posters, and displays. In the back of this booklet are descriptive listings of all the materials necessary for finishing these useful items, such as mixing dye, textile colors, tempera, wax and painting crayons, etc. If you are a teacher, you may obtain your copy of the O-P Craft Handbook by sending 3 cents postage to *Items of Interest* Editor, 1912 Printers Bldg., Worcester 8, Mass. If you are not a teacher, please enclose 13 cents. Send your order before January 31, 1950.

Binney and Smith Announce New Product—Amazart for decorating fabrics, wood, glass, glazed or unglazed pottery, plaster, tiles, parchment, and many other surfaces. No brush is needed—you paint right on the surface to be decorated from the tube—it's like writing with a pen. The six beautiful colors are permanent when fabrics are hand washed in warm soapy water. No special art talent is needed to mark, letter or decorate attractive gifts—personalize your gifts with monograms done with AMAZART colors. No firing no fixing of colors—it's ready to use right from the tube. For further details, including prices, write Binney and Smith Co., 41 Est 42nd St., New York 17, N. Y. They have an attractive two-color folder that shows you how to put AMAZART to work in your home and classroom.

Manual Arts Press Changes Name. We have just received word that the Manual Arts Press has changed its name to **Charles A. Bennett Co., Inc.** No change except in name is contemplated by the organization. This change was made as a "golden anniversary memorial" to its founder, the late Charles A. Bennett.

A New Catalog from Cleveland Crafts. 52 pages of craft supplies and equipment simplify your shopping by making it possible to order all these items from one source. This new Cleveland Crafts Co. catalog presents a cross section of new and standard items, ranging from Oriental woven mats for decorating to molding materials, metal and leatherwork materials and equipment, sculpture materials, instruction books, drawing and painting materials, craft kits and tools. Send 3

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School Arts, December 1949

cents for your copy of the new Cleveland Crafts catalog to Items of Interest Editor, 1912 Printers Bldg., Worcester 8, Mass., before January 31, 1950.

X-Acto Announces New Hobby Drills priced for the average purse and made to stand up well under varied uses. These drills are packaged by the dozen for a single size and in sets of 20 assorted sizes. This shipment has just been received from Switzerland. See your dealer for details.

New Ideas for Metalcraft Art in the form of aluminum and copper circles have been introduced by the Metal Goods Corporation. With these new preformed circles, no cutting or forming is necessary in fashioning colorful, attractive trays, coasters and other useful items. To prepare the preformed circles for decoration, just trace or draw your design right on the metal; then color the design, using Metal Goods "Dek-All" colors. These sets contain brilliant colors that adhere easily to the metal, and are permanent. Applied with a paint brush, they are washable, and chip resistant. Hobby groups, schools, art classes, and individuals will find this delightful combination of preformed circles plus "Dek-All" coloring sets an immense help toward more attractive and original results in their handicraft work. For further details and prices, write to Metal Goods Corporation, 5239 Brown Ave., Dept. SA, St. Louis, Mo.

Do You Have an American Crayon Company Catalog? New members of the art teaching profession will be glad to know that the American Crayon Company is again offering copies of their Catalog No. 343 which describes their complete line of school supplies and art mediums, illustrated in color. This catalog, helpful in selecting the proper medium for your classroom projects, was mentioned previously in this column, but we want to be certain that new teachers obtain their copies. Send 3 cents with your request to Items of Interest Editor, 1912 Printers Bldg., Worcester 8, Mass., before January 31, 1950.

Mold Party Favors for the Holiday Season. This low-setting candle holder from Bersted's Hobby-Craft, Inc., can be attractively combined with appropriate figures from their large assortment of molds to make attractive party favors. In the picture released to us by this organization, they have combined a candle and holder with a figure of a girl looking at the candle flame. The name of the guest has been painted on the figurine. See your dealer for other molding ideas that are attractive and unique.

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School Arts, December 1949



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
ASSOCIATE EDITOR

Pedro de Lemos
EDITOR-IN-CHIEF, STANFORD, CALIFORNIA

Esther deLemos Morton
ASSOCIATE EDITOR

Editorial Notes

IN THE elementary and secondary grades, handicrafts should not be taught purely as a means of production and never as just a means of satisfying the desire for a piece to take home. It is not the finished piece of work which counts. What is important is the education encountered by the child as he feels out basic materials with various tools and equipment.

In modern living, keyed to functional necessities, aesthetic art education alone is not enough. It is only fair that our young people be given the opportunity to become familiar as early as possible in integrating their creative expression with the materials and tools which are the basis of all material enterprise. A child's graded understanding of basic principles in art production and design should be the aim of art education. It should try at an early age to show them how best to combine their aesthetic tastes with practical methods, that they may have a balanced background with which to enrich the careers they may choose for later life.

Art is not just an expression upon paper nor must it be limited to a functional design. It is both.

So our Art Education should not relegate art to a purely aesthetic category nor should it put most emphasis on the practical arts. Art Education should in all respects consider both of these fields and work for a sincere balance of both under one name. It is Art Education's duty to integrate the attributes of aesthetic creativity with those of skilled workmanship and knowledge of materials. Then we will be prepared to carry art into our living and only then can art become a part of our culture.

Creative expression may come more naturally for some in clay; others may be more inspired or motivated by working in free-flowing paint upon two-dimensional surface. All materials inspire new expressions and give new meaning to design. These things are intricately woven into the pattern of handicrafts the world over, to which we may turn for research and art study. We must not plagiarize the works of these various cultures but we must study them if we are to learn. We must compare mediums, working conditions and, most of all, the motivation which led to the creation of our neighbor's handwork. In it we must try to find the clues to how he has achieved his successes for his particular needs that we may be better equipped to satisfy the aesthetic and material needs of our own culture during our own time.

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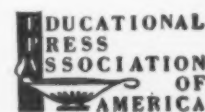
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A Mobile Shop where students work in leather, metal, wood, plastics, ceramics, and paper

THE GREATEST ART

Quotation from *School Arts*, February, 1920

ALL the greatest art the world has ever produced is fitted for a place and subordinated to a purpose. The best sculpture yet produced has been the decoration of the front of a temple; the best painting, the decoration of the walls of a room. The greatest work of Raphael is simply the well-coloring of the walls of a suite of apartments in the Vatican; and his cartoons are only designs for tapestry. Michael Angelo's greatest painting is on a ceiling in the Pope's private chapel. And we may multiply such instances. Leonardo da Vinci's greatest work is the decoration of a wall in a dining-room for monks. The greatest work of Lorenzo Ghiberti, the leader of Renaissance sculpture in Florence, was simply the execution of some bronze gates. Gibbon says of the great church of St. Peter's in Rome, designed by twelve architects, among whom were Michael Angelo, Bramante, and Raphael, that it is the most glorious structure that has ever been applied to the use of religion; while the Roman aqueducts, those marvelous creations of architecture, enriched by noble sculpture, were simply troughs for carrying water.

—RUSKIN

Thirty Years Ago these quotations appeared in *SCHOOL ARTS*. Today, realization of the educational value in handicrafts is of concern to the entire world, as today's education can produce the understanding and cooperation so necessary to the harmonious relations and industrial progress of tomorrow



(Authenticated News)

Realizing the value of direct practice in education today, San Diego, California maintains a Mobile Shop which tours the rural districts and provides the smaller schools with vocational arts facilities and specialized instruction. The Mobile Shop is equipped with diverse light power and hand tools, clamps, vises, and supplies of material, and supervised by a teacher-consultant who is equipped to instruct teachers and pupils in new techniques and skills. The mobile teacher-consultant also directs workshops at a central point accessible to teachers of the area where they may experiment and practice with complete modern equipment, toward improved teaching methods

INDUSTRIAL ART

Quotation from *School Arts*, February, 1920

THE art industries of a people are important to its wealth, its rank among nations, and its culture and refinement. Surely it is of the utmost importance to the wealth of a nation, whether it possess within itself the power to transform its own natural products into articles of value, or whether it must spend vast sums abroad in order to obtain them. Also its dignity and importance among the nations of the world will be measured by the value of those things it sends them.

I wonder if any of us have the slightest idea how important a part in our lives the Industrial Arts occupy? How, if worthy, they rest and satisfy us, whether we are at home or abroad? How they educate us, either rightly or wrongly? How they are capable of giving interest and enjoyment to the dullest, most prosaic work? How we reveal ourselves through our choice of their products? We cannot separate their influence from our daily life, and even think what it would be if they did not minister to us. Do we sit in our homes? Our feet rest upon the carpet whose colors are unconscious educators—the walls, however simple their decoration, the very forms of our sofas and chairs, the china and glass we use upon our tables, the vases upon our mantels, the bindings of our books, the covers of our magazines, the hangings of our windows, the clothing we wear—in everything, the Industrial Arts are being woven into our lives; and in a reflex manner, our lives, the thoughts and feelings of our people, are being revealed through them.

—PHILLIP C. GARRETT



(Authenticated News)

At Tuskegee, Alabama, the students taking Home Economics are trained as Nursery School directors and teachers as well as receiving practical experience in child care and education for home use. Children enrolled in the University's nursery receive the best possible care and fine craft instruction while their future teachers learn all they can about making nursery toys and equipment of native materials

WORLD OF CERAMICS AND SCULPTURE



An example of fine Danish stoneware



(Authenticated News)

A Chinese artist at Chungking decorates commercial chinaware



Aegina Island off Greece markets its traditional pottery



Friedl Kjellberg of the Arabia pottery works in Finland has spent ten years in perfecting her version of this ancient Chinese porcelain technique



Freehand brush-stroke pottery, no two just alike. At Tlacolulu, Mexico

(Three Lions)



Ceramic Birds
by William Kuntzen

NORWEGIAN CERAMICS

SONYA LOFTNESS

THE Norwegians are a people close to the earth. Perhaps nowhere in the artistic production of the Norwegians does one feel this as keenly as in their ceramics. Whether in the earliest pottery of the Fourth Century or in the modern ceramics of Norway, one senses the temperament of the people and the land: pagan, remote, unspoiled.

The Norwegian ceramics today, as well as in olden times, are simple, earthy, and primitive, with strong colors and heavy forms. There is, however, a certain charm and strength to be found in the pottery making of the Norwegians, and a free hand in creating something that is uninfluenced by the outside, but that rather comes from the heart.

In the middle of the Fourth Century, Norwegian ceramics experienced a great flowering. It is probable that the potters of the Fourth Century in Norway knew the potter's wheel, but the ceramic pieces extant from this Iron Age of ceramics, show evidence that they were turned by hand or formed on a block.

They were realistic products, decorated only by the simplest means. Technically and artistically, however, the best pieces from the Fourth Century reveal a great tastefulness, some of which might even be termed exquisite in design. Then, as today, the Norwegian pottery was made from native clay. For bowls and cooking utensils in the Fourth Century, the potters used combinations of clays, and, lacking clays, they sometimes covered



Among the Antiques Collection at the University of Oslo are these antique bucket vases from Telemark and Møre which show typical stamped patterns of primitive Norway

the earthen bowls with only a coat of very fine clay. This coat was polished to a smooth surface with a stone.

To decorate these ceramic pieces, the artists of the time used a hollow stick, a stamp, or the fingernails as tools. The patterns created by these tools serve as inspiration for the Norwegian ceramists of today, for in the simple treatment of design from the Iron Age, one finds much that is artistically strong and sure.

Most famous of all ceramic types from the Iron Age in Norway is the bucket-shaped vase. It was the most widely made clay pot of this period, and was used both as a bowl and as a household utensil. Only exceptionally has the bucket-shaped pot appeared outside of Norway, so that one can call it typically Norwegian. It appeared suddenly in the last part of the Fourth Century as a completely new type.

The raw material for the bucket-shaped vase was poor in clay content. One finds in it a strong admixture of chalk containing sand, pulverized soapstone, grated asbestos, and other ingredients. The bucket-shaped pot flowered in the Sixth Century. While on other ceramic pieces from this period one finds only decorations executed by hand, the bucket-shaped vases are decorated by means of stamps. Each stamp, interesting in itself, was applied surely in the clay, and never freely and at random, but with definite plan. The decoration as a whole always followed a certain pattern.

The stamps were of geometric design. Concentric circles, squares, and triangles were three of the ornaments most widely used. The double-line stamp that took its form as an Andreas cross (an "X") was put together as a band around the pot, as well as a design of a triangle with a circle at the apex. The pearl stamp made small, round indentations about the size of a pearl, and small arcs, put together in a series, reflected the patterns of basket weaving of the period.

As Norwegian ceramists look back to their primitive pottery, they can well be proud of the bucket-shaped



Concentric stamped circles, lines, and dots on an ancient Norwegian vase

pieces, often so tastefully decorated, they even approached elegance.

Strangely enough, after the Sixth Century, the ceramic art was for a thousand years a lost art in Norway. The thread of development picks up again only in the Eighteenth Century, when German potters emigrated from the county of Rhine. In this period, the Tronder ceramics, or ceramics from the town of Trondelag found its beginnings. At first, it was quite naturally influenced, both artistically and technically, by traditions from the lower Rhine, and even by the Italian Renaissance. Within the next 200 years, however, the Tronder ceramics became a tradition-bound ceramics, with few influences from the outside, and though it had begun with a technique and artistry im-



An ancient pitcher and earthenware bowl decorated with finger impressions
(Antiques Collection, University of Oslo)



ported from Germany, it soon became closely connected with the art of the people.

On the earliest Trønder pottery, ornaments were painted with great effect on the just-turned, moist clay, using the painting horn as a tool. The painting horn, an ordinary cow's horn, was filled with white or colored raw material, which was then transferred to the wet clay, the design being, so to speak, poured on, holding the horn in hand. The designs of this period had a robust force and breadth.

The sgraffito technique dominated in the Nineteenth Century. Over the wet clay object the ceramist laid a thin cover of light pipe clay, in which designs were made with a scratch pin. The object was then painted, and the whole covered with transparent glaze.

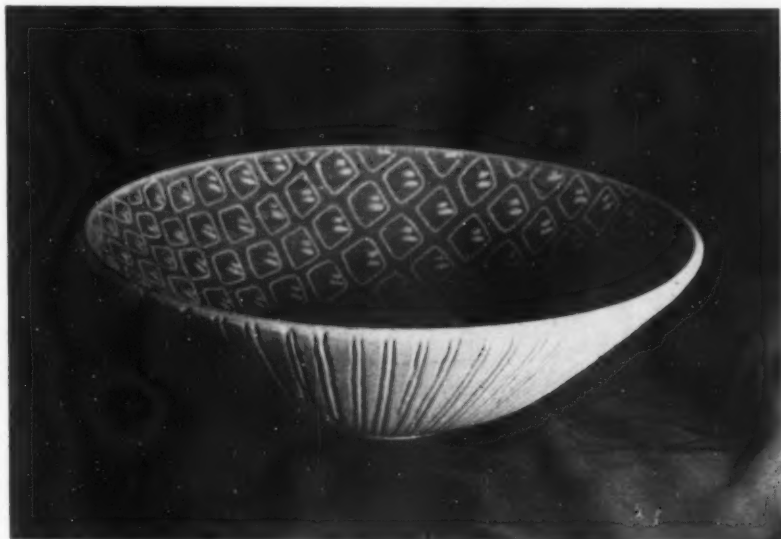
The Norwegians look back with regret upon the discontinuance of one factory of this era—the Herrebo factory—which existed for a mere twelve years, and which produced a highly developed ceramic in the spirit of the rococo. Connoisseurs consider the ceramic pieces from the Herrebo firm in Norway equal in artistry to the best foreign products of that time. In the Herrebo pieces, one finds all the richly-faceted forms of the rococo, and a masterful use of the painter's brush. The Herrebo ceramics are distinguished by the fact that in them only one color has been used for decoration—a blue or manganese violet—which is painted on a background of creamy-white glaze.

Today there is a lively and abundant production of ceramics in Norway. Almost all of it is made from native Norwegian blue clay which is found in great deposits near Sandnes in southern Norway. This clay, which can be used just as it is found, fires a warm terra-cotta red. Native Norwegian clay produces a ceramic which is of great durability and of fine texture. The quality is so fine, in fact, that each bowl or cup possesses a "ring" almost on a par with fine china or porcelain.

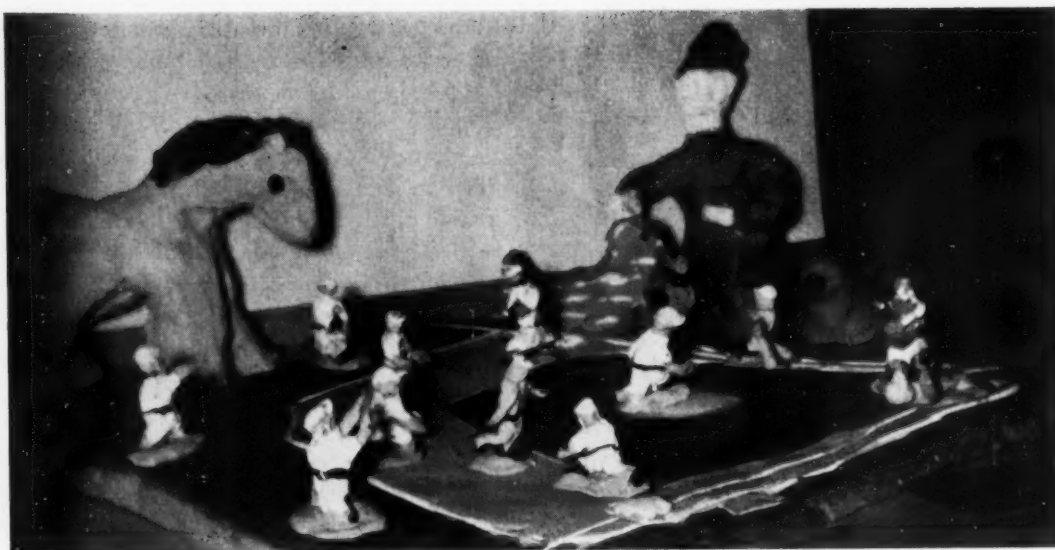
Not all of contemporary Norwegian ceramics are sound and there has been a great deal of criticism against an over-decoration with brushwork, which, as the critics feel, only covers up a weakness in form and artistry. The objection to too many flowers and too much decoration on a ceramic piece is well-founded; as one critic says, "Flowers are later to be put into the vases, and fruit into the bowls."

There is also in this over-decoration a complete disregard for the beauty and texture of the clay itself, as well as of the possibilities that lie in treating a clay surface with glaze to give the clay life and color. This healthy antagonism toward a cheap production in ceramics, which one possibly finds everywhere in the world, is in part responsible for a fresh impetus in sound artistry in Norway.

(Continued on page 8-a)



Modern Norwegian vase, bowl, cup, and saucer by Kari Hedels and Grete Wold



THE MODELING CASE

JESSIE TODD, Laboratory School, University of Chicago

VERY modern new equipment is not necessary where children are concerned. The modeling case is an old museum case with glass doors that lock. It has three large sections, each with three shelves. In the illustration you see sixth grade boys putting some prehistoric animals on the bottom shelf. They have painted the scene behind the animals. In free art period they chose to work together and definitely planned to place the results in the hall case and have their names on the sign near the modeling. The case is on the third floor. On the

first floor bulletin board we announce the recent acquisitions to the modeling case. They like to see their names on the bulletin board. On the shelf above them are numerous little pieces making quite an array of color with name cards painted on papers of various bright colors like magenta, pink, turquoise, red, green, blue, and yellow. Sometimes the case is too crowded. Enthusiasm runs high and we do all we can to encourage it.

The horse above is ten inches high. This tells you how small the baseball players are. The horse, clown, and



The modeling case is an old museum case with glass doors that lock



Tyler paints a little man; he specializes in soldiers, pages, brownies and elves which he executes with great care



Madelon is just beginning to paint a charming complete clay scene



James works on a Fisherman and a Clown

duck were made by fourth graders and the baseball players, by sixth grade boys. Since the spaces between shelves are high, we try to put some taller pieces on shelves with the low pieces. Sometimes, when we have time, we place low and high boxes on the shelves and build up extra heights for tiny pieces.

Some children are not interested in putting their pieces in the case. They like to take them home immediately. Others have little interest in taking them home and much enthusiasm for placing them in the case. The majority like to put them in the case for a short time and take them home later. We have a second case for what we call our permanent collection. It has in it pieces donated by children. The king of the barber chair is there—he sits with one leg crossed over another. The king of the tramps is there—he sits by a bonfire, roasting a chicken; beside him is a little bundle of clothes on a stick. There are candlesticks of many shapes with fascinating decorations. There are little dishes with covers. All are painted with colors of every color and shade. One sign reads, "Faces, Serious and Funny." Another sign says, "A Charming Girl with a Basket." There are book ends, "Winken, Blinken and Nod" modeled in relief. Adam painted his clay man's face black. Children show much imagination. Some faces are painted green with purple eyes and yellow mouths.

ONE subject very popular with children of all grades is that of making a whole scene on a clay base. Madelon had a lady in a magenta dress hanging up clothes, and another by a well. The houses, trees, and grass were very gay. Madelon's mother is a designer. Madelon herself takes great pride in her ability to arrange brilliant colors.

James is working on a clown and a fisherman. He has learned to model compact shapes. Many children begin by modeling buttons, bows, fingers, and all sorts of little, fancy details which break when dry.

David's standards are high. He can't finish a model in a 50-minute period, as most children can. He puts it in the can and covers it airtight, then he works on it the next period. After it dries he gets little pieces of sandpaper and works hard to make it smooth before he paints it. The can is an old cigar can. He needs no expensive equipment.

More necessary than new, expensive equipment are these things: plenty of clay to use so you don't need to be stingy; old desks, so you don't need to be too neat; a teacher who appreciates and encourages; a modeling case to exhibit the pieces.

DIFFERENCES AMONG SCULPTURE STUDENTS

M. ANTOINETTE RITTER
Baltimore, Maryland

WHO can measure the quality and the development of a mind? Of a creative ability? How can we measure a particular individual's accomplishment? The members of a class vary one from another to a considerable degree; the stage of development at which we find each pupil varies, and the rate of possible progress is not the same for all. Other variations and deviations exist, yet such dissimilar personalities as these need to be taught by a particular teacher, and must receive this instruction while grouped together in one classroom. Can we teach each student within his own sphere and pattern? Or must we teach subject matter while allowing each personality to pick up what he can? Then, how do we grade the results? Will the grade represent the student's or the teacher's achievement? In other words, are we trying to develop the mind, nurture an expanding creativity and encourage individual response to stimuli or are we instilling a set of preconceived thoughts and notions?

At the other extreme of instructors who are prone to teach by impressing preconceived ideology, are those who may attribute to themselves the role of psychiatrists and interpret drawings and other such productions of the pupils as if from a scientific point of view but actually interpreting too casually. I believe that established thought concerning art products should be the criteria used in judging the work of students, particularly the standards of good craftsmanship. While creative thinking should be stimulated and urged, unintelligible idiosyncrasies may be diverted toward channels that might provide opportunities for greater growth on the student's part.

I present these remarks at this point since my business is teaching; I find that there exists confusion, hazy ideology, and erroneous thinking in this area on the part of students and some others, and am inclined to believe that some of the more advanced guard of the contemporary scene are increasing the sense of dissatisfaction as far as the layman is concerned. Some clearly defined stand should be taken, some responsibility for techniques and craftsmanship should be assumed by those who control the molding of opinion. Why not by the art teachers?

In addition to the art major and minor courses, a number of art curriculum courses are offered in the Baltimore high schools. This curriculum is particularly for those boys and girls of superior and average ability and promise who expect to attend college or to continue their art studies elsewhere. Requirements for admission to the curriculum are: interest on the part of the pupil; the successful passing of art aptitude tests; a successful school record; and a recommendation by the school principal. Adherence to



An art curriculum student at Eastern High School creates her own expressions in ceramic sculpture

these requirements is not rigid since circumstances may prescribe admission of some pupils who do not seem to possess all of the necessary qualifications but who have been strongly recommended by the art teachers.

The time of the art period in the ninth grade of the junior high school is utilized for the purpose of introducing the pupil to the art fields that he will encounter in the senior high grades. Each student in the senior high school has a half year of ten periods per week in each of the following six fields—painting, sculpture, commercial art, industrial art (any craft products that are concerned with the manipulation of materials of diverse kinds may be included under this heading), architecture, and theatre art.

Since the order of the various phases of art are as listed, painting or sculpture will be the first or second activity that is proposed for the student when he enters senior high school. Some students, however, enter the course late because they have come to the art curriculum course from a different curriculum or because they have been transferred from other cities. In such cases, the student will not have the time to accomplish the work of all six of the proposed fields, so he is allowed to choose those areas of study in which he thinks he is most interested.

At this point, I believe that it may be opportune to mention that it is desirable to subject the student to those phases of art in which he evinces no unusual interest, or, as so often occurs, even registers an antipathy to a certain branch of a subject. His period of specialization should come after he has investigated, even though slightly, similar and related art activities.

I have not found too great an interest in most beginners for sculpture. I have noticed, though, that after a half year's participation in this field, the subject has won for itself an enthusiastic response from many students who before had actively registered a dislike. Other students were amenable to new information and experiences and a few ended the half year, still preferring some other branch of art. This is, of course, acceptable and probably desirable. Some will be good all-around artists, others, perhaps, will be competent but will be narrower in their span of interests. Still others may develop a keen insight and a deep appreciation but never attain much manipulative skill in any of the creative arts. This last mentioned group may provide personnel for members of museum staffs, educational curators, art teachers, and similar occupations.

The Individual Is Paramount

The creative faculty and its development in each student is of prime importance, and it is with this thought in mind that those of us who are engaged in instruction should be chiefly concerned. Along with the encouragement and the development of the creative ability of the pupil is the urgent necessity to have the person himself experience the process of whatever activity he may engage in. For example, in any of the ceramic activities, he should learn to apply his own glazes, finish his ware himself, correct his own errors, and do any part of the work that adds to his own creative experience and helps to develop his craftsmanship.

While the process may be hastened and the product may be finer in appearance if the teacher finishes the work, the educational aims are not to be accomplished by such methods, since neither haste nor a fine looking product is the objective sought, at the cost of more worth-while values. Nor am I advocating a trial and error system in insisting on creative effort as well as the student's correction of his own mistakes and his experiencing the processes and the use of materials. The teacher should suggest and correct frequently, but being careful not to project his personality into the work that is being developed by the student himself. Even though we are striving to encourage individual interpretation, it is not necessary to allow a student to flounder needlessly through trial and error. There is too much to do and to learn, to employ haphazard methods in instruction. Then, too, many students appreciate a timely suggestion and can profit by it immediately. There will still be pupils who will have to learn the hard way and who will persist in using trial and error. Let them do so.

Differences

In September of this year, I had one class of boys and girls of varying degrees of maturity and ability. Eight girls were in the tenth grade and just beginning the senior high school. Five tenth grade boys and six boys of the twelfth grade of the graduating class composed the remainder of the group. I was to teach sculpture to this class of such uneven distribution.

In such a group, it is interesting to observe the extreme variation in students. While all may be talented, their

talents assume so many different forms. The mind of each individual reacts to new problems in its own way. Such differentiation, I try to maintain. Some of the students seem to develop more efficiently if they proceed in a step by step manner. Others react with greater interest if a whole process is reviewed, some preliminary conversation is engaged in, and they are allowed to proceed, even though some intervening problems in the order of difficulty have been eliminated. The minds of some of the students are engrossed with a particular idea or conception, and they derive greater satisfaction from undertaking a problem that is apparently too difficult from the standpoint of the stage of their development. Because of an already established interest and a temperament too impatient to move forward in an orderly procedure, they are anxious to engage in pursuits beyond their experience. Sometimes the development seems to be erratic, but, in almost all cases, this type of student works very well by anticipating his capability. Errors that are made by working in such a manner involve many thoughts and processes, and tend to clarify possible confused knowledge and to introduce new skills that would not have been undertaken had the student followed a step by step process. I am inclined to believe that more extensive and intensive thinking is encouraged by allowing these varying personalities to expand according to their own inclination. This presupposes that the class is a small one, as compared to the usual public school class within my experience. The ability of the greater number was considerably above average.

Having a small group provides an opportunity for personal conversation occasionally between the students and the instructor, and so increases an appreciation of each other's abilities and possibilities. Both students and teacher register greater enthusiasm. Enthusiasm does not mean that we are working in a classroom in which each student is achieving each problem and overcoming obstacles with persistent regularity, nor do I mean to imply this.

Such development comes gradually to some, haltingly, steadily, in spurts or, perhaps, in others, not at all. Still others seem to have an excellent all-around approach



The varying individualities of a class group should be encouraged

from the very beginning, and continue to maintain mental and manipulative production of consistently high quality throughout their half year of work at the studio.

Materials and Reactions

In this small class of nineteen, work with the following materials was carried on: clay for modeling; plaster for waste molds, piece molds, and carving in the round and in relief; rubber for rubber molds; wood and soap for carving. Stone carving was tried by a few of the students. Less interest was shown for the stone, perhaps because the process was too slow, particularly for those pupils who were impatient for results. Also, the chronological ages of the various members of the class may have determined the selection of material or the lack of interest in certain processes. We have a kiln in the classroom, so some time had to be allowed for the discussion and the manipulation of clay, glazes, slip, and firing. Carving in wood had three enthusiasts, all boys. All nineteen of the students presented great variation in ability, in past experience, in the handling of materials, in creative ability, in manner and in background.

I might enumerate some of the reactions to the various materials that were provided for the students' selection. The formation of any object in clay that was to be fired was usually worked on with intense concern. Ceramic sculpture was popular with all. Even those products that were not so well conceived or developed seemed to give pleasure. Products that came out of the kiln provided satisfaction to the artist and aroused hope even in spite of occasional breakages and malformations. Most of the students were stimulated towards renewed effort.

I assigned soap carving, after a short discussion concerning the tools, the medium and admonitions anticipating the probable causes of breakage and ensuing discouragement. This was followed by further similar problems by those who cared to continue.

Two Fifteen-year-old Girls

It was during the development of this problem that I had the opportunity to observe the expansion of personality on the part of one of the pupils. This student experienced the advance from a fumbling and groping beginning to a fuller realization of her own capabilities. She moved from an awkward, hesitant, almost clumsy attempt at the manipulation of such materials as clay or wood, which she first selected, to an enthusiastic assurance achieved upon the completion of her soap carving. Her first efforts at carving soap resulted in chips until she finally evolved a beautifully detailed and carved figurine. The conception was not as original as that of some of her classmates but progress for this particular student was extensive.

This girl had a lively mind. Her manner was correspondingly abrupt. Her reading was extensive even on subjects generally considered dry and uninteresting. She frequently brought to class items of interest from the library, the newspapers and other sources. Her willingness to attempt any problem, while handicapped with an ability lack, or perhaps, a lack of previous experience, was significant. Then, too, she was working in a class

composed of students more highly skilled than herself. This indeed constituted another point of possible discouragement; to struggle through her own problem when other members of her group were advancing more rapidly than she. This girl was unusually curious about people, inquisitive concerning processes and questioning about ideas. She bought or had given to her a number of art materials with which she experimented, liquid plastic, for example. Yet her background was in that of the lower income group. A great deal of this extra work was completed at home as the one half year in which I had to present sculpture to the students was fully scheduled, since I wished to introduce as many materials and processes as possible, yet strive for proper use and care of materials as well as to develop nice craftsmanship.

Another fifteen-year-old girl gave evidence of considerable experience in drawing and painting, but had little experience with three-dimensional representation. Skilled and apt in representation in the graphic arts, she carried over this same ease and facility in handling the three-dimensional form. Her carving and modeling was diminutive in scale yet robust in characterization. Her carvings in soap were fragile figures, delicate in design and construction, yet with full rounded forms and minute carving. Her clay and plaster figures evinced the same interest in the rounded form and curving line.

Three Eighteen-year-old Boys

A boy in the same class presented an entirely different background and personality. His selection of subject matter was extensive and apparently based on a keen and highly imaginative mind. He designed and executed: a figure of LAZARUS in clay; a cloaked and hooded DEATH in clay, a waste mold and plaster cast; a caricature of himself in clay; a CLOWN, a ceramic glazed piece; and relief and incised patterns in wax and plaster.

His style and handling of materials showed a fluid, restless and broken pattern. This student worked rapidly, knowingly, with a consistently fine sense of pattern and color representation, and required but little suggestion or criticism. His requirement was the need for encouragement to develop more fully, a well-conceived piece of work after he encountered difficulties and was desirous of casting aside the results of his endeavors. He revealed a restless and constant seeking after new forms and subject matter. The subjects chosen for his problems were as varied as was his manipulation of materials, yet his style was distinctive and peculiarly his own, so that his work could be readily identified as the work of one person when the studies and sketches of the members of the classes were assembled and observed.

Another eighteen-year-old boy was concerned principally with animal forms. His drawings were more anatomically correct, and he spent more time in class studying pictures and anatomical charts than did any of the other students in the group. In three-dimensional representation, however, he had no hesitancy in using distortion and evolving a distinctive and stylized form. He was the carving enthusiast of the class; designing and carving in walnut, basswood, and mahogany—a bull, a goat, and



Experiencing himself the use of materials and processes is necessary to develop the student's creative ability

other animals. His clay modeling had been concerned with animals in combat.

A third boy chose to model the human figure, particularly athletes and men in combat. He possessed an excellent sense of design, was a meticulous and deliberate craftsman, giving evidence of knowledge and mechanical ability. His work was carefully set up before he began his problem. For example, before this student began his modeling, he took the time to tighten the pipe or flange where it was attached to the base of the armature. Since this is a beginning class, I mention an apparently minor detail; many of the pupils would not even have noticed the instability of the framework. The student's mind manifested orderly procedure coupled with a careful observation of mechanical requirements of problems, an observation and recall of people and animals with their accompanying actions, movements, and motions.

Purposes

Each of the nineteen students enrolled in the course was quite different from the others. All were not equally interested. One boy was passive in his reactions to most of the activities but I could find no school subject for which he registered any stronger emotion than a mild endurance. I felt that he was miscast in the art curriculum.

There is no point in describing further, the efforts of the members of the class. Such analysis evolves around a more scientific study than that with which we are here concerned. In teaching, I was trying to lay open for observation and discussion, as much as possible, our cultural heritage, to students of high ability yet ranging from meager to rich backgrounds of thought and experience; to encourage an individual response to stimuli, yet to allow to flourish, idiom of such personal expression as to be unintelligible to observers; to train the students to the appreciation and usage of habits of sound craftsmanship

while not stifling expression in the pursuit of that craft.

All this leads to the rating of students and their work, a matter of great concern to the conscientious teacher. Too great a variation in grading still exists in spite of efforts to standardize marking. Students continue to fail, repeat grades, lose time, and endure a sense of failure at the whim of some teacher, or, even suffer at the hands of a misguided one. And, of course, many pupils are still problems.

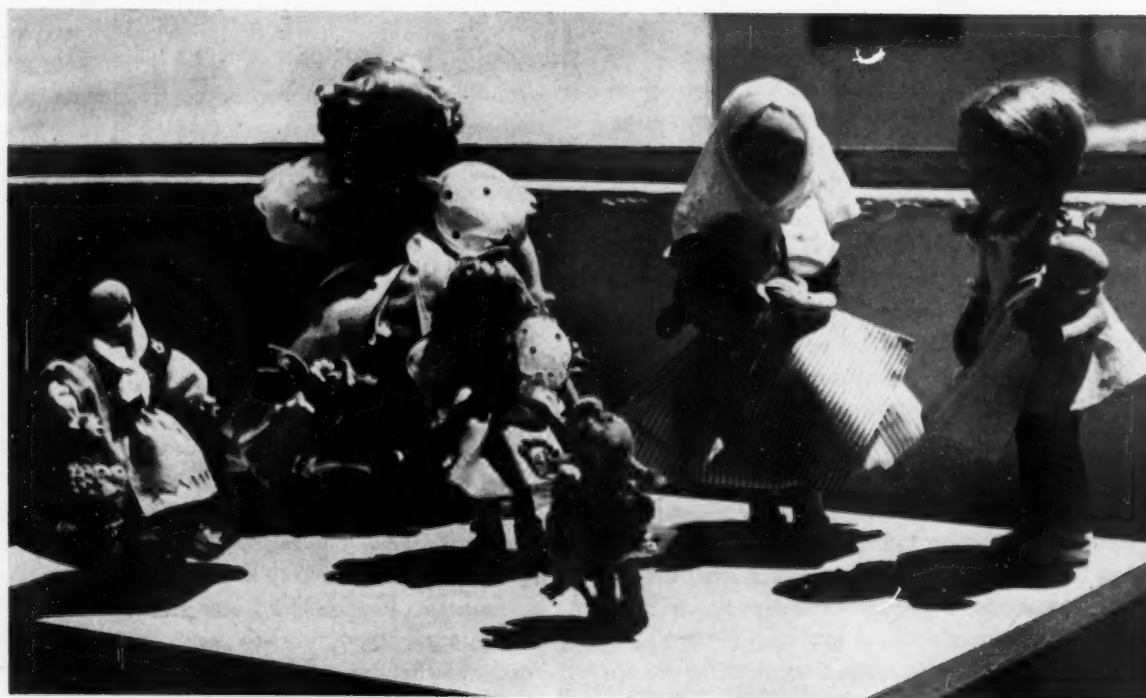
Evaluation

Here was a group of nineteen boys and girls from fifteen to eighteen years of age and tenth, eleventh, and twelfth grade levels. Their home backgrounds ranged from meager to rich in cultural and social experience and expression. They came from low and average income groups. Some worked after school on outside jobs, because of necessity, and others so as to have available, the added income necessary for social affairs connected with the life of a high school group.

How then must we grade? On what basis should I attempt to judge the work of students? I must determine whether to give a grade for the progress made by the individual pupil while considering what he was able to do and what he apparently knew when he entered the class. This system involves the instructor in another problem. Pupils who entered the class already exhibiting ability and performance of high caliber may receive the same, or very close to the same, mark as the pupil who knew but little yet made tremendous strides in progress. The completed problems of the two types of students may be far removed from each other in aesthetic quality and in skilled representation. Such marking requires explanation to the students. Rating could be accomplished by marking the problems or products completed, and requiring that a fixed number be delivered by each student. But, would not this second choice be likely to stifle individual experimentation? Would there not be a tendency for each pupil to strive towards a stereotyped achievement? Originality may be smothered, but smooth, slick results would probably ensue, at least, for awhile. Of course, a highly competent teacher is needed to stimulate pupils to produce work that is creative, craftsmanlike, and individual. It would be desirable to have practicing artists as teachers, versed in knowledge other than art as well. This is a great deal to ask, since either the role of teacher or artist, well-performed, is an arduous one.

The creative abilities of our people need to be encouraged. The urge to create is evident in all of our neighbors, and the teacher has a broad field in the classroom. Here is the place with sufficient scope for all of his energies. The self-analysis to which he subjects himself, is necessary so as to evaluate himself, the personalities of those that he is to teach, and to guide and stimulate these varying personalities according to their individual inclinations. "I wish that I could do that," is the humble plaint that all art teachers have so often heard. The encouragement of creative ability is necessary. Creative teaching is also desirable. The inspiration for and training towards individual expression requires great skill, understanding, and sympathy.

WORLD OF DOLLS



(Authenticated News)

In Spain where native arts and crafts continue to play an important role in the lives of its people, young girls are trained in professional doll craft. Muñecas dolls are famed the world over for their clever organdie and felt costumes and appealing character

A DOLL THAT CAN MAKE FACES

MARIA K. GERSTMAN

Marion, Iowa

WHAT child would not like to make such a doll, either for himself or, as a gift, for a friend?

Changing the expression on a doll's face has been a challenge to me ever since, as a small girl, I grew tired of my doll's perpetual frozen smile and blank stare, which I could not alter with all my enthusiastic attentions. To breathe life into material matter probably is a longing of any child—and of many adults—who greatly enjoy listening to the funny wisecracks of Charlie McCarthy or looking at the inspired pictures of Pinocchio.

That movable features also may have educational value, by making the child conscious of the manner in which emotions register on a human face, came to me during an art class. My students were drawing cartoons, and I saw their inexperienced and clumsy efforts in laboring toward expression. "If there were a device to experiment with effects, by moving about and changing first one then another feature to finally bring all in accord so they would uniformly express one and the same emotion—it should be like looking up unknown words in a dictionary!" I thought. However, it was not until years later that



The opposite expression, one of sorrow, was achieved by narrowing the face with pressure applied on both sides of the face, by closing the lips in a tight line with corners drooping, and by dipping the outside corners of the eyes and eyebrows which seem to carry the pressure of heavy thoughts

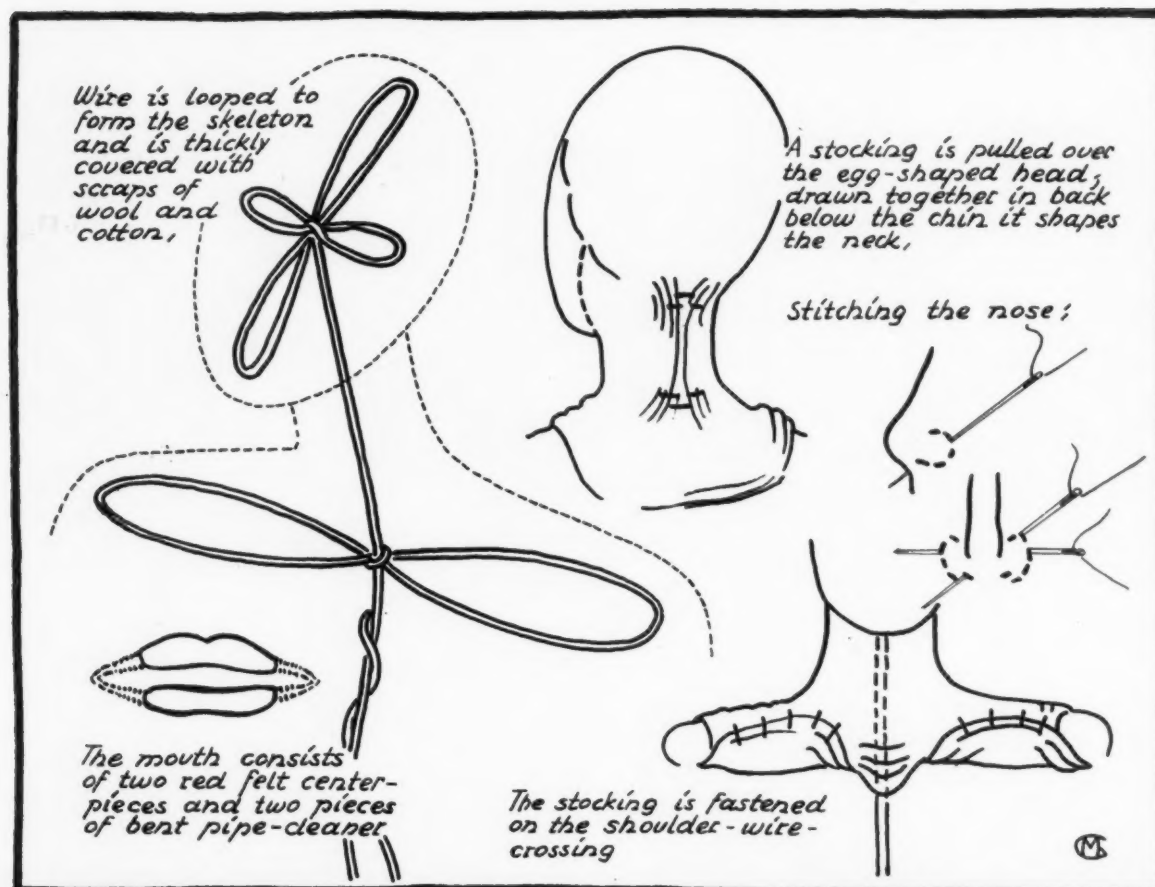


A satisfied smile was created by laying one hand under the doll's chin, another on top of its head, and pressing the face into a more rounded form. Then the filling in the location of the cheeks was lifted forward with the help of a thin needle penetrating the fabric. The mouth was slightly raised in the center of the face and the eye slits were narrowed by inserting each iris in the slit underneath the upper lashes and by turning the lower edge of the eyes underneath

I decided to do something about this idea and I will be glad to share it now.

The basic head form must be simple enough so as not to waste much time with preliminary construction. It must be of a material that is easy to obtain and must match natural appearance. A practical solution is to pull an old stocking over a bunch of soft wool scraps (or torn rags) covered by a layer of cotton and strengthened by an inserted wire skeleton. Additional materials needed include: one pipe cleaner for eyebrows and mouth; a small piece of red felt, leather, or rubber from a jar ring, for the lips; a scrap of stiff, non-fraying material, chintz, for instance, for the eyes; black, brown, or yellow felt or wool for the hair; various small pins; a long, fine sewing needle with a thread of the same color as the stocking; colored chalks for make-up; a scrap of white cotton to symbolize a blouse, and a scrap of brightly figured cotton to serve as a scarf.

The working procedure is as follows: wire is looped in form of a cross for the length and width of the head, then is continued downward following the direction of the neck to be crossed again by a horizontal bar where the shoulders are to be located. The distances between crossing points have to be oversized so as to allow for the cushioning. Small scraps of soft rags are bunched about the wire crossing of the head, the narrow end furnishing the chin of the doll. The form is held together by a thin layer



of cotton that is loosely stitched in back to preserve the shape until the stocking is slipped over it.

If the foot part of a stocking is used, it should first be stretched in order not to compress the head shape. The sole will rest on the back of the head while the top will cover the face. The fabric must be about 4 or 5 inches longer than the head so as to avoid runners. If the leg part is used, one end is carefully gathered in back of the head, with the edge turned inside.

The fabric, hanging from the head down, is lifted to permit a strip of cotton to be wound around the neck wire until proper thickness of the neck is achieved. With the fabric again hanging in place, it is drawn from under the chin, upward, and to the back where it is secured with a few stitches. At the bottom of the neck, the fabric is pulled downward and to the back where it also is secured. The remaining stocking is folded over the padded shoulder wire crossing and sewn together. To outline the meeting of head and neck, thread is laced through the knitted material from the location of one ear to the location of the other.

To proportion the face, the eyes are tentatively located at the middle line on the head. (This will surprise children who, as a rule, locate them much higher. It, therefore, is advisable to have the children, themselves, measure each other to find the right location.) The nose begins from between the eyes and the distance between eyes and chin is divided in half to determine its approximate end. To raise the surface of the nose, a long, fine sewing needle, held at a very low angle in order not to pull at the knitted fabric (thus creating runners) is inserted into the filling and

(Continued on page 8-a)



An expression of surprise appears on the face when eyebrows are raised, slightly rounded. A similar roundness is given to the eyes by taking the iris out of the slits beneath the lashes, so that the lashes appear to be raised, and by turning inside- and outside-corners of the eye underneath. The corners of the mouth are straightened and the mouth opened

WORLD OF PUPPETS



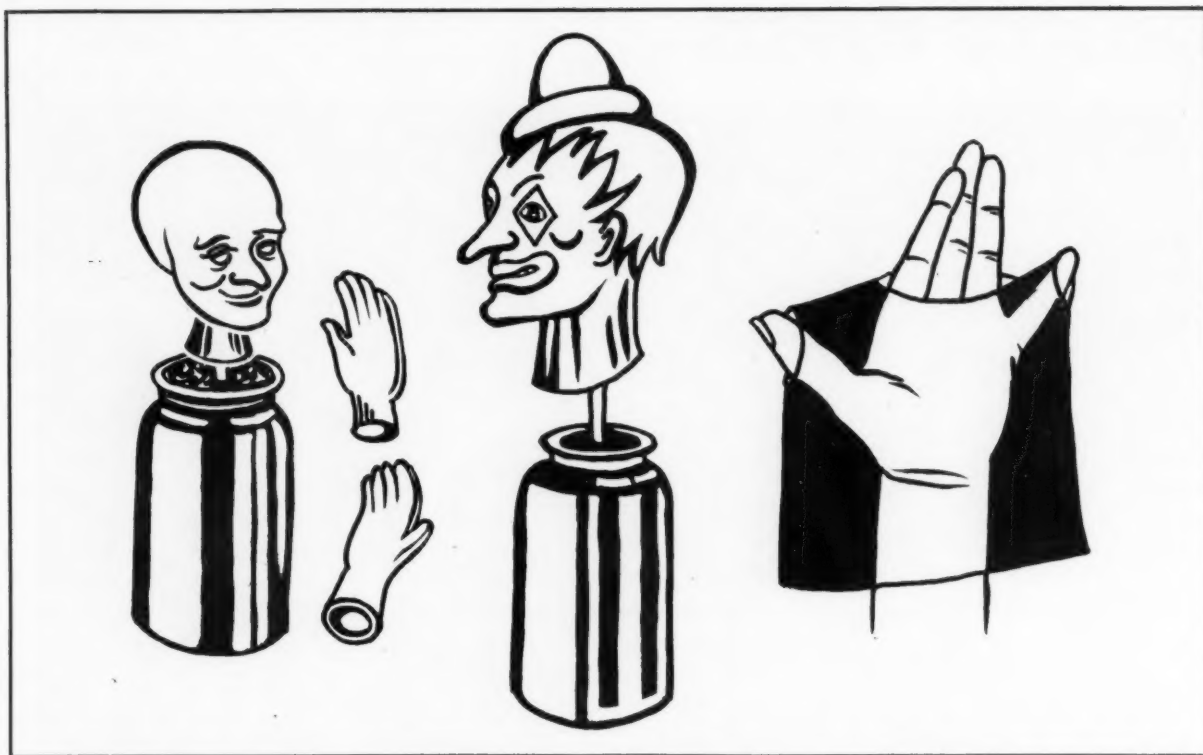
Miss Berta Metzger and Shin Nay Hyun, assistant director, discuss details of a puppet production with Miss Han Oak and Kim Jon



Children of a missionary project watch "Koyangi" the cat and "Kae" the dog in an animated cartoon

(U. S. Army Signal Corps, Seoul, Korea)

UNDER direction of the Dramatic Section, Office of Civil Information at Seoul, Korea, puppet performances are being used to preserve the valuable points of traditional folklore. Miss Berta Metzger is director of her group and, as a long-time student of Korean customs, constantly seeks information and advice from Korean dramatists to assure success and authentic interpretation in these plays



HAND PUPPETS FROM ENGLAND

PHOEBE SOMERS, Berkhamsted, England

REAL entertainment can be given by hand puppets in your own room, while the making of them can be an entertainment in itself. The necessary materials are easy to get and anyone with imagination can turn out excellent models which do not take long to make. Unless you have any definite characters in view, such as Red Riding Hood, her Grandmother, and the Wolf; or Bluebeard and his succession of lovely brides, any funny face will do to start. All you will need will be some old but clean newspapers, some cold-water paste ready mixed, a knob of modeling clay about the size of your fist, a two-pound jam jar filled with sand (or earth, if the sand cannot be obtained), a stick 8 or 10 inches long, some poster or powder paints, and a little clear varnish.

First, soak the newspaper in water while you are modeling the head of the puppet in modeling clay, remembering to exaggerate the features by giving prominence to the forehead, cheekbones, nose, and chin. Include the neck in your model, making it a little wider than your three middle fingers put together. When the head is completely modeled, work it onto the stick which should be standing firmly in the sand-filled jar. Now tear off (never cut, as the sharp edges would always show) small pieces of the soaked paper, making each piece roughly about the size of a large stamp, and lay these one by one all over the head and neck, each piece slightly overlapping the one laid on before it, pressing every one gently but firmly into place. When all is covered, dip your fingers into the paste and spread it fairly lavishly all over the model. Then lay on the second layer of soaked paper and cover with paste, as before. Repeat this until there are at least seven layers. It is surprisingly easy to leave out a bit here and there, not cover-

ing completely the layer below, so it is a help to put the first layer on with all the print upside-down, the second layer with the print the right way, the third upside-down again, and so on. In this way it is possible to check on where you have put each piece on the successive layers, and where you have not. If you do not put it on evenly, it will not, of course, be uniformly strong all over and there will most likely be some dangerously thin areas. When seven or eight layers are on, leave the whole thing to dry thoroughly. This may take a day or two, depending on the temperature of the room. As soon as it is dry it will be safe to cut the head into two parts with a sharp knife, making the face one half and the back of the head the other. Scrape out all the modeling clay which should come out easily if you have made the first layer overlap well, and join the two halves together with paper and paste in the same manner as before. When dry the model is ready to be painted and varnished. For the hair, wool or fur can be used successfully, sticking it in place with gum in preference to paste, as it adheres more firmly.

The hands can be made by sticking together eight or ten layers of soaked paper pasted together and cut out as shown in the illustration. Make the hands large—at least as big as the face, as they play an important part in the acting—and slightly bend the fingers. The wrists should end up in a hollow dome, rather like a thimble, so that your thumb and little finger will fit comfortably inside. Varnish at the same time as the head, and leave 24 hours to dry. All that now remains is to dress the puppet and this is done very simply by folding a piece of material over so as to form a square, then cut a hole in the top for the neck. The sides of the material are sewn together as far as the wrists and then firmly glued in place.



FOURTH GRADERS MAKE PUPPETS

HELEN LYNETT, Berwyn, Illinois

THE fourth grade of LaVergne School in Berwyn, Illinois, under the supervision of their teacher, Mrs. Helen Lynett, had a very successful Puppet Show. The puppets were selected by the children as characters for plays to be given during the month of February. The Art Supervisor, Miss Velma M. Stevenson, was quite enthusiastic and interested, and agreed to help in making the puppets. The boys and girls entered into the project wholeheartedly and, as the puppets grew from simple newspaper to the characters they represented, they took on real life and seemed as alive to the boys and girls as real people.

Two pieces of newspaper were rolled into the shape of a fist. A piece of tagboard was rolled around the forefinger and fastened with scotch tape. The newspaper rolls were put around this and tied with string to shape the head. They were now ready to be covered with paper. After applying two smooth layers of wet newspaper with a heavy coating of paste, small pieces of soft tissue were used to shape eyes, eyebrows, nose, ears, and mouth. These features were exaggerated for effect. A roll of tissue was placed around the neck to help hold the dress in place. Then two more layers of wet newspaper and paste were put on and a final one of white paper toweling. The hands were made of two pieces of tagboard so the finger and thumb could be inserted for movement. As soon as these were covered with newspaper and dried, they were ready for paint.

The faces were tinted with flesh-colored tempera. The lamb was painted white, the cat, grey, and the panda, black and white. When dry, the features were put on and accentuated with colored paint. Blue or brown was used for the eyes, and the black or white for the eyebrows. The mouth was painted red and the teeth, white. A little red chalk was used on the face for highlights. In order to make the heads more durable, they were given a coat of shellac. We were now ready for the hair. Some artificial hair was brought in by one of the children, and it was cut into short curls and braids and glued in place. George Washington's wig was made of cotton. Now for the final stage in making the clothes. Some of the boys and girls

had never sewed before, so we had a real lesson in learning to sew. Most of the sewing was done by the children; however, the more elaborate costumes needed extra help.

Now the real fun began. Since we had planned our plays for February, some of our plays were especially selected for this month. The first was "Betsy Ross and the First Flag." The characters were Betsy Ross, Miss Abigail, a Friend, George Washington, and Powder, the cat. The costumes were as close to the period as possible, and a flag with a circle of thirteen stars was made from white drawing paper and colored. Our second play, "The Toy's Conspiracy" had as characters a panda, a lamb, a jack-in-the-box, a doll, a mother, and a very selfish little girl. The toys proceeded to teach her to be unselfish. Our third play was a sketch, "Topsy and Eva," from "Uncle Tom's Cabin." Topsy endeared herself to our audiences as Little Eva persuaded her not to be so wicked but to be the shining light Uncle Tom talked about. Our fourth play, "Brotherhood" brought in the characters of Lincoln, a little black boy, and a little white girl. We tried to bring out the fact that in freeing the slaves, Lincoln had been one of the first people in our country to understand the true meaning of brotherhood.

Our stage was built from an old shadow frame which the boys painted green. A new cover was put on the front and "The La Vergne Puppeteers" painted on in yellow and orange. A backdrop was made from some old curtains, dyed green, and our draw curtain was made of unbleached muslin with a stenciled crayon design. After a number of practices we were ready to perform. With each performance the children's enthusiasm grew as there were more calls from other people who would like to see our puppets. We gave six performances so that over three hundred children had the opportunity of seeing them, including three groups from other buildings. After each performance the children had a square dance which gave a nice closing for the show.

This project gave us an opportunity to correlate our art, history, language, and reading. We learned a great deal in voice work, because since the children were not visible, it was necessary to enunciate clearly and speak loud enough to be heard.

As we closed our puppet show we all had the feeling that we had had a part in a very worth-while project.





A NEW MATERIAL FOR MARIONETTE HEADS

RAY P. FIRESTONE, Harrisburg, Pennsylvania

PERHAPS one of the most fascinating projects for the ever-active junior high school boy or girl is the marionette show. Particularly good, too, is the project for the ease with which it can be readily integrated with other subjects in the school curricula. The children are immediately interested because of its close connection with the theatre, the movies and movieland: a world of fantasy and imagination in which they themselves live.

The project also lends itself freely to the many means of working democratically and in interlocking groups or committees towards the final end. Once begun, boys and girls alike pitch into the necessary planning stage and find their own freedom of expression most enjoyable and acceptable because of the limitless scope of the project.

Every pupil finds that there is a job for him to do no matter what his personal abilities or interests might be. The boy who is interested in Industrial Arts; the girl, in Home and Related Arts; the designer; the executive producer; the electrician; the playwright; or the commercial advertiser find avenues and facets thrown open to their busy minds and hands. Each person can easily comprehend the value of his separate contributions and the goal towards which they all are working—their own marionette show.

In recent years it has become exceedingly difficult to carry out this type of project because of the enlarged classes and the few periods many junior high school curricula allow for art instruction. Making the marionette head has been a matter of chief concern because after the boys and girls have seen a few professional shows they have the desire to make heads with well-defined features rather than be content with the usual stuffed-sock or other cloth-filled heads with painted features. While there are quite a

few methods using materials such as papier-mâché, clay, balsa wood, and such, they are all rather time-consuming and with the lengthening of the time factor inevitably comes a certain loss of interest.

It was with these thoughts in mind that we began a search for an inexpensive material with which our boys and girls could work easily and produce a marionette head with: (1) rather clear, concise features; (2) could be executed during one or two art periods; (3) reasonably durable; (4) a material which would not require too many tools and equipment; and (5) a clean material.

While watching a plumber install a furnace stack, the material that might fulfill the requirements came into sight—asbestos.

Asbestos can be bought for as little as five cents a pound at any hardware store. The finer type has proved itself to be the best. In mixing the asbestos with water, an enameled pot seems best and, even though asbestos is very easily cleaned off hands and tools, the smooth surface of an enameled pot expedites matters. Very little water need be used to get the desired putty-like consistency. By kneading the mixture with the hands quite thoroughly, one soon realizes the need for only a small amount of water. Too much water causes the material to get heavy to the extent that it will not remain in place, once the modeling is begun. Of course, it is quite necessary to be certain that there are no dry, unmixed particles.

As for tools—a pencil, tongue depressor, clay-modeling and even leather-carving tools are quite satisfactory. However, as is also true in working with clay, the fingers and thumbs of our own hands are quite indispensable and may be the best of all.

(Continued on page 9-a)

WORLD OF TEXTILES



(Three Lions)

Mexican girls working on cross-stitch embroidery



Bright-colored woolen embroidery in geometric pattern is an old art in Toledo, Spain



Intricate cross-stitch in rich colors on linen is taught at a school in Athens



A weaving class in session at the Manitoba Branch of the Canadian Handicrafts Guild

(Authenticated News)



The beautiful rugs of Persia are still the exacting hand-work of unassuming and unknown native textile artists



In Athens, Greece, a young woman weaver follows a traditional rug design on a large hand loom



A Portuguese girl makes fringe trimming on a small but decorative table loom



(Authenticated News)

In national folk costume of her native Finland this young weaver executes a traditional geometric patterned rug in deep-piled wool

TEXTILE DESIGN IN THE GRADES

JESSIE TODD
University of Chicago

THE downtown stores in Chicago often have exhibits in their windows of beautiful curtain materials designed by modern artists. The airline offices have large windows where the curtain designs show off to advantage. The children noticed these designs so the art teacher asked the "horse drawers" if they'd like to design some curtain materials for people interested in horses.

We planned an exhibition of our horse designs. The patterns of the "horse drawers" covered a space in the hall fifty feet in length. Two sections are shown here. Each child had her name printed in large letters under her designs. Children thrive on encouragement. Any school which aims to develop creative ability needs to pay attention to individuals, and give each credit for her efforts so as Judy looks at the fruits of her labor she is proud of her achievement.

Three of Molly's designs were made on large sheets of white newsprint paper. The fourth one, the design she is finishing, was made in this way: she pasted three strips of black paper on a piece of white construction paper. On the black strips she drew with white chalk. On the white sections she painted with black paint.

You also see the method used by the "horse drawers" for most of their designs. Each drew quickly with pencil several horses in different positions. Several thicknesses of



An interesting crayon technique was used by the "Horse Drawers" for making textile patterns

paper were cut at one time so that there were several horses in each position. These paper horses were slipped under the newsprint. With dark wax crayons broken into one inch in length they rubbed over the horses. Sometimes they added black sections made with tempera paint to give accent. Some added spots and lines with white tempera.

Appreciation is a subtle thing but it seems altogether probable that the "horse drawers" and those who looked at their designs will now look more carefully at the beautiful textile designs in Chicago's downtown stores.



Judy looks with pride at her section of the Exhibit



Molly puts final touches on her designs



Aprons, dish towels, holder, and placements showed our block printing to useful but decorative advantage

DECORATIVE MONOGRAMS ON CLOTH

IRENE REINECKE, Santa Rosa, California

DECORATIVE monograms proved a good motif for block-printed aprons and placemats at Los Guilucos School. For most of the girls this was the first experience with either block printing or monograms. They were greatly pleased with their results and surprised at their success. They proudly brought in friends to see their accomplishment and planned many of the articles for mothers or sisters. Some were interested in equipment they could get to do more when they went home. A few planned other uses of their designs.

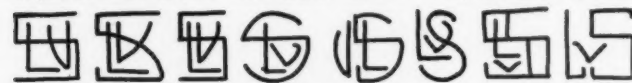
The unit was introduced with an exhibition of monogram block-printed articles and a demonstration of the processes of printing and cutting the blocks. This type of demonstration seems to work best backwards. First, the finished articles shown and explained with the blocks and designs from which they were made; then the printing and later the cutting of a prepared block. No consideration was given to making the design at this lesson. Several students spent the remainder of the period making prints from the demonstration blocks and practicing cutting.

The design of the monogram was commenced the next day. The students worked along with the instructor as the teacher demonstrated ways of fitting a set of letters into different shapes and explained reasons or made comparisons. Students were asked to suggest ideas or make comments during this time. Then each girl went to work on her own set of initials to make small, single line sketches. Illustrated typed directions were posted which followed the same general procedures as the demonstration. Mounted examples of letter styles, lettering books, and monograms in other crafts were available for reference. Students were interested to see how some of the demonstration sketches worked out as they were carried to various stages of completion between class periods. Some of them were used to show later processes.

The second period of designing was spent enlarging the best sketch to block size, working out the black and white pattern on tracing paper, and making a final tracing to transfer to the block. Various black and white effects (countercharging, texture effects, repeated contours, decorated edges) were shown. Several students showed

DECORATIVE BLOCK PRINT MONOGRAMS

SKETCH SMALL SINGLE LINE TRIAL DESIGNS



ENLARGE TRIAL DESIGNS TO THE BLOCK SIZE ~ ALL STROKES AT LEAST 1/8" WIDE ADD DECORATIVE FORMS TO FILL SPACES ~ PLAN THE BLACK AND WHITE PATTERN



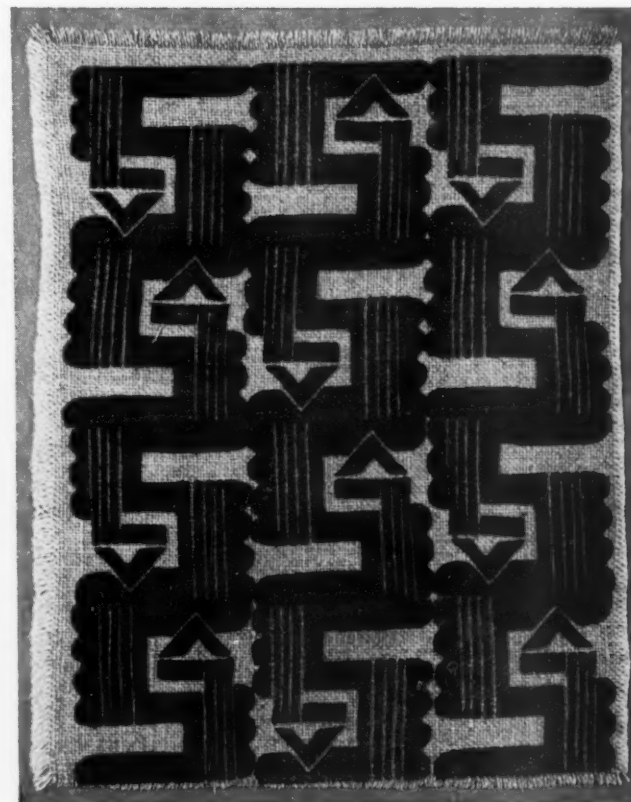
WITH BRUSH AND INK ON TRACING PAPER ~ USE DECORATIVE DETAIL TEXTURE VARIATION AND SO ON

MAKE A CORRECTED TRACING WITH A SOFT PENCIL TURN OVER AND TRANSFER TO A SCRUBBED BLOCK CORRECT THE DRAWING AND PAINT THE DESIGN BRUSH STROKES CAN SHOW CUTTING TEXTURES CUT BLOCK MAKING USE OF DESIRABLE ACCIDENTAL SHAPES ~ PROOF THE BLOCK FREQUENTLY AND CORRECT THE CUTTING ~ USE PROOFS TO WORK OUT THE REPEAT PATTERN ~



PRINTED MONOGRAM AND REPEATED BORDER

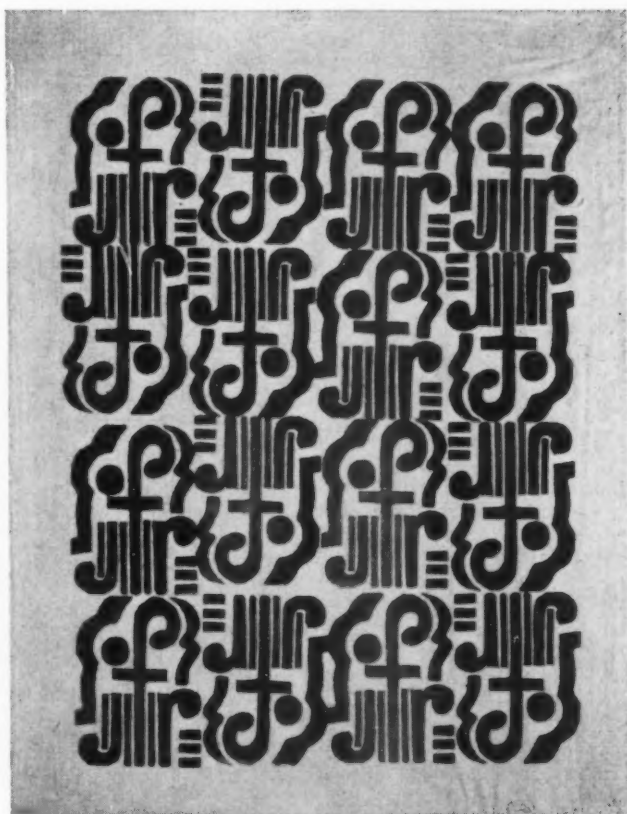
Students experimented with fitting a set of initials into several shapes then varying them with design treatment



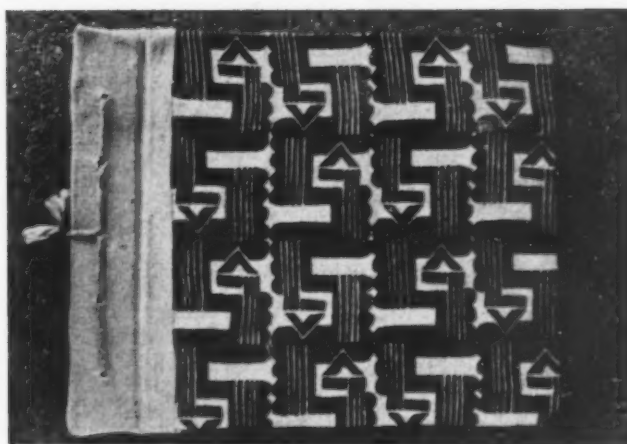
A decorative block "S" in continuous repeat was an effective all-over textile pattern when printed on natural crash in a warm, brown ink



Proofs on cloth of our various monogram blocks



An allover repeat of "JFR" printed in blue on white muslin made a striking textile pattern



Monogrammed block-printed textiles make attractive book bindings

considerable ingenuity in these direct brush sketches. They were advised to have no shapes narrower than one-eighth inch and to have some variation in width, since beginning block designs tend to be too "stringy" to permit correction of cutting errors. At first there was considerable resistance to making such wide shapes but after the first block or two was cut, the rest appreciated the advantage.

Early and frequent proofing was encouraged so as to take advantage of desirable accidental effects that developed in the cutting. After the final proofs on cloth were checked, several proofs were cut out close around the design and used to decide the arrangement and method of repeat.

The cloth was, of course, washed and pressed. Muslin was used, but bleached sacks and very light-weight unbleached muslin made excellent printing materials. It was printed while damp after being dipped in or sponged with a soapless detergent. A pad of silence cloth and a hammer was the printing equipment. The ink was a fast color printing ink for fabrics.

Interest held up well throughout the unit. Because of the short interest span of most of these girls, it is often assumed that they can only do very short-time crafts and should not try to make their own designs. By cutting a longer piece of work into small parts so that something new was presented each day and by giving considerable help on designs, new interest was aroused daily and the whole job did not look so big at one time. The early success of the quicker students helped spur the others along. Much encouragement and pointing out the good points in their work helped to keep them going.

No direct copying was permitted but the girls were encouraged to look for ideas. It was fortunate that no one found her exact set of initials. Help, when given, consisted of showing a girl several possibilities to develop the idea she had started or aid in the use of tools to get the desired effect, but she was required to make her own decisions. Special care was exercised to avoid doing the design for her. For this reason, demonstrations were never given on a girl's own set of initials and only after some kind of sketch was made, no matter how crude. Although influences can be noted, most of the designs had some degree of individuality and originality. Even a small gain in this direction helps build confidence and self-reliance. A gain also in critical evaluation was noted which may be of lasting value.

Some blocks were cut too hurriedly; slips that could not be eradicated were made; mistakes in printing were frequent but, on the whole, the successes outweighed the mistakes.

HIGH SCHOOL STUDENTS ENJOY FABRIC DESIGN

DOROTHY MAYES
Oklahoma City, Oklahoma

OUR advanced students in Arts and Crafts enjoyed fabric design more than any other during the year. I think perhaps their great interest was due to the fact that they were designing and making something that they could actually use. They decided that they would like to make designs suitable for blouse material and so each student set to work. It was not long before they had developed ideas which were quite interesting. One girl decided to use wheat and oil wells in her design, both of which are typical of Oklahoma. Another chose bluebirds and flowers, and a boy chose musical instruments as the design for shirt material.

Some cut stencils from their designs and others combined linoleum block print and stencil. The latter was a new combination for them and the result was well worth the extra work of cutting both a linoleum block and a stencil.

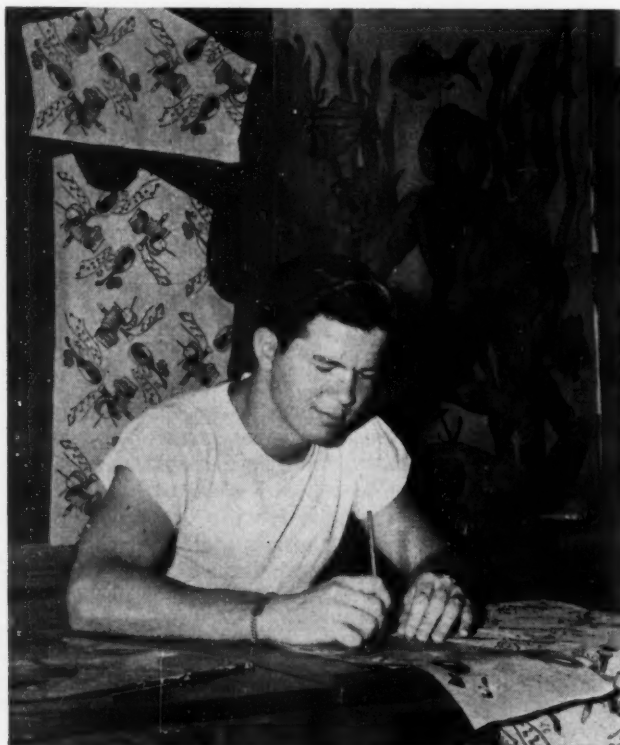
When they were ready to apply their designs to the material, they cut out their blouses and stenciled only the material that they actually needed and thus did not waste time or paint. Regular textile paint was used. The girls sewed their blouses, but the boy had to have his shirt made, of course. All of them were so thrilled with the



One girl used wheat and oil wells for her blouse design. Another chose bluebirds and flowers

finished product that they wore them to school the very next day and received many compliments from their fellow students and also from their teachers, and Mr. Smith the photography teacher, took pictures for us.

The two wall hangings shown in the pictures were done in one of our textile methods with oiled crayons on cloth, and were quite colorful. The circus wall hanging was used in the local newspaper with pictures of students of all ages, from other schools, working on various crafts. We felt that our contribution had done much to stir the general public's realization to what art courses can offer in better equipping young people for industrial careers, as well as teaching aesthetic values.



A boy chose musical instruments as the design subject for shirt material



The wax crayon hanging of the circus particularly attracted public interest

WORLD OF METAL AND JEWELRY



FINNISH JEWELRY

A contemporary bracelet of pewter alloy influenced by 7th Century design. Massive forms and ancient design types are found in Finland's revival of native or Kalevala jewelry crafts. Notice birch bark container



(Elsa Amman, Bern)

A modern Swiss angel of repoussé treated tin makes a favored Holiday decoration



A Mexican tin pitcher and mirror frame decorated with designs punched from front and back of the tin sheet



Students learn all phases of silversmithing from design to the finished product. Each step is carefully supervised by an instructor. Some students make extra money selling the articles made in the course

A NEW DEGREE IN FINE ARTS

CARL E. WELCH, JR., Lawrence, Kansas

AMERICA'S only four-year curriculum in jewelry and silversmithing with a degree offered at the end of the training period is now available at the University of Kansas. Several schools grant certificates after completion of a two-year course, but there has been no four-year major offering comprehensive knowledge of the fundamentals of jewelry work, design, and silversmithing since the Rhode Island School of Design relinquished its similar program during the war.

Carlyle H. Smith, instructor in the department of design, and a graduate of the Rhode Island school, said that widespread demand for jewelry workers, both from manufacturers and retailers, prompted the university to initiate the course. It became available by official board action at the beginning of the current spring semester.

The course, supervised by the department of design in the School of Fine Arts of the university, gives students a rigid schedule to be followed each of the eight semesters.

Smith's students, on receiving the degree of Bachelor of Fine Arts in Jewelry and Silversmithing, will qualify not only as repair and special order men at retail outlets, but for positions with the large jewelry manufacturing concerns.

Smith himself is a former instructor in jewelry and metalwork in the public schools of Providence, R. I., and a veteran of ten years' experience at the bench, most of which was spent in close association with Augustus F. Rose and Antonio Cirino, authors of "Jewelry Making and Design."

Smith is training his students with particular emphasis on soldering and finishing of pieces. In addition, students learn the principles of sand and centrifugal casting, ornamental and letter engraving, along with the use of gravers of different types, stone setting, basic elements of stone cutting, and jewelry design.

Beginning with the sophomore year, the student spends six hours a week each semester in actual supervised work in these fields, and an additional six hours of research in related fields. Smith believes the students learn by doing, and supervises student practice in raising and forging and in electroplating.

Besides courses in jewelry and silversmithing, the student is required to take courses in design, handcraft, drawing, ceramics, and fill general college requirements.

Although the course is new, the response has been almost overwhelming. Local retailers are enthusiastic in



(Credit Chris Butler)

Above: The workshop is well equipped to teach students all phases of silversmithing and metal work where special emphasis is placed on teaching the student proper soldering techniques

Below: One student saws a silver salad server from sheet silver while another polishes a silver pitcher she designed and executed under supervision of the department

their support of the plan and are already asking for graduates who can come into positions in their stores. Manufacturing concerns have also expressed an interest in the course and a desire to take on graduates from the department.

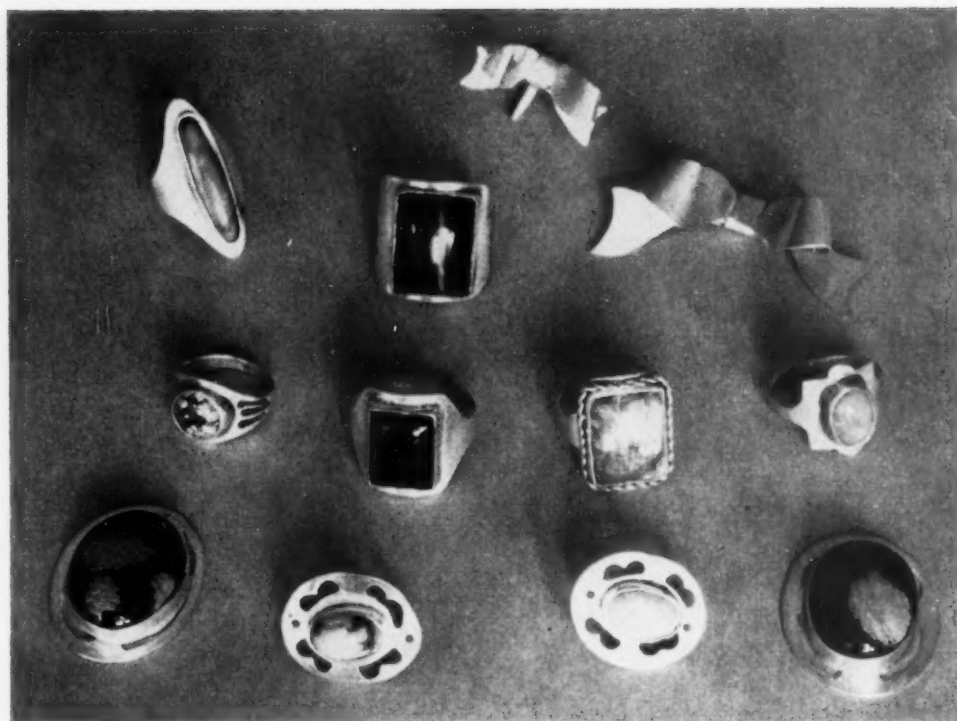
Inquiries concerning entrance in the school have been coming in from all over the United States. The limited facilities of the school, however, are hampering the more rapid expansion of the course. Although the department

has the latest and most up-to-date equipment, the limited amount of available working space restricts the number of students. About twelve students are enrolled in the course at present, but as additional space becomes available, there will be room for more.

Smith is optimistic about the outlook and expresses the hope that the potentially large enrollment will prompt the university administration to allot more space for use in the course.

JUNIOR HIGH SCHOOL JEWELRY

EDITH VERNON
Austin, Texas



JEWELRY is the biggest thrill of the entire years' work for the ninth grade boy and girl. They find in it their most difficult and challenging projects. Rings are by far the most popular of all the projects made and earscrews are a close second. More boys than girls make earscrews. They use them as Mother's Day gifts. They do not require a perfect measurement as does a ring, therefore they can be a complete surprise as a gift.

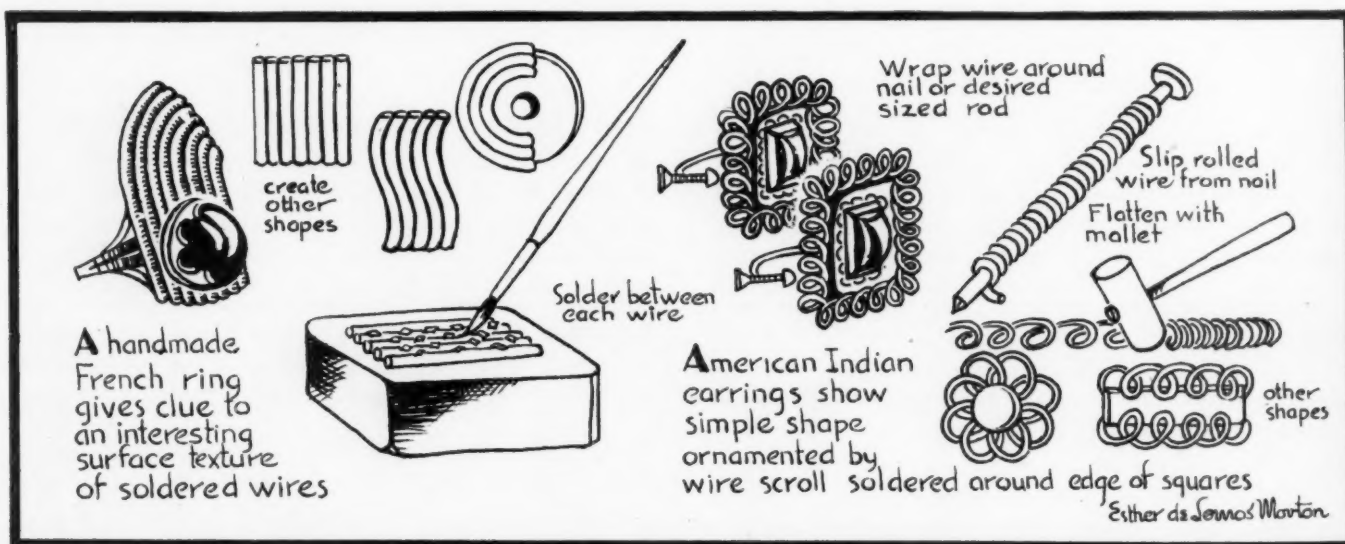
When a stone is to be used, it is the deciding factor in the design of your ring. The perfected design or drawing is cut out and glued to the sterling silver as a guide for sawing out the ring. It must then be filed until you have a perfect reproduction of your original drawing. Rub carefully with 3/0 steel wool until you get the smoothness of satin.

When piercing is used, it must be drawn into your original design and sawed out with a jeweler's saw.

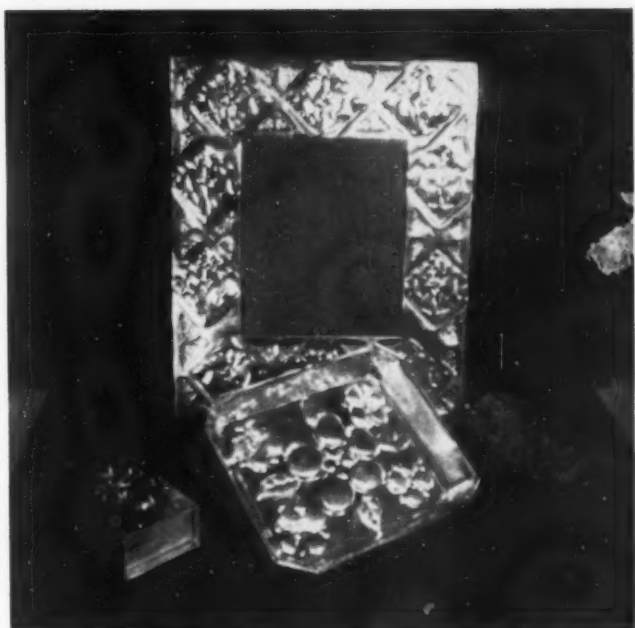
The bezels are cut and formed to fit the selected stone. After soldering, they are filed to fit the particular spot where they are to be mounted. This is particularly true of rings. The ring shank is soldered together and the bezels are soldered into position. If a twisted wire is used for decorations it is then soldered around the bezel. All previous points are protected with loam. The stone is then set in the ring.

In making earscrews, always solder the commercially bought screws to the back before setting the stone.

The bowknot scatter pins are made of a very light gauge sterling and are easy to form, requiring a minimum of soldering.



Some simple types of rings and earrings which have suggestions for beginners in jewelry craft



FUN WITH FOIL

BERNICE S. MOORE
Seattle, Washington

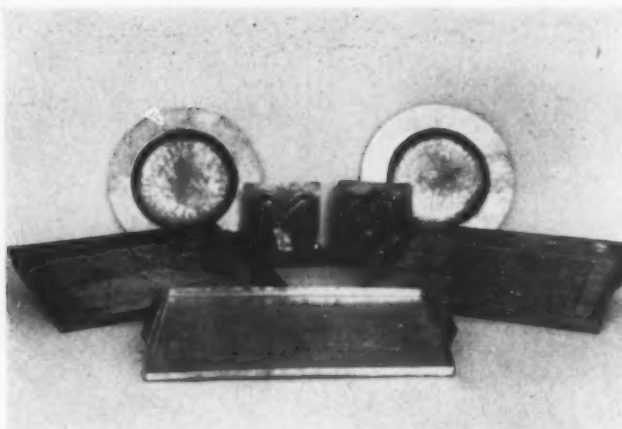
ANYTHING as bright and shining as aluminum, copper, and brass foil is an inspiration to students of any age.

Besides being fun to work with, foil offers a wonderful medium for the interpretation of design. Old egg boxes, match boxes, or cardboard picture frames are good structural shapes around which designs may be built.

The material is similar to Mexican tin, only much more pliable and easily used.

The first step in making the design is to cut a paper pattern to fit the object to be covered with foil. When this pattern is accurate, a design is created to fill the spaces with a variety of shapes and sizes. When this design is pleasing and well spaced, the next step is to apply it to the aluminum foil. A thick pad of newspapers is placed under the foil and the paper pattern laid on top. The design is traced by pressing quite hard over every line. The foil is then turned over on the newspaper pad. With the dull end of a lollipop stick, and by gentle, continued pressure, the design is raised from the back side. The soft newspaper pad makes this possible. Now the foil is turned over and the traced lines are made more perfect with the sharpened end of the meat skewer or lollipop stick.

Try match holders, picture frames, pin trays, cigarette holders, wall plaques, place cards, name plates, table decorations, and center pieces. Many more ideas will occur as one continues to work with this interesting material.



ACID ETCHED METAL

EDITH VERNON, Austin, Texas

WORKING in 16- and 18-gauge metals offers the ninth grade pupils an inspiring challenge, especially the girls.

The rectangular trays, which we keep very simple, are much easier to form than the round ones.

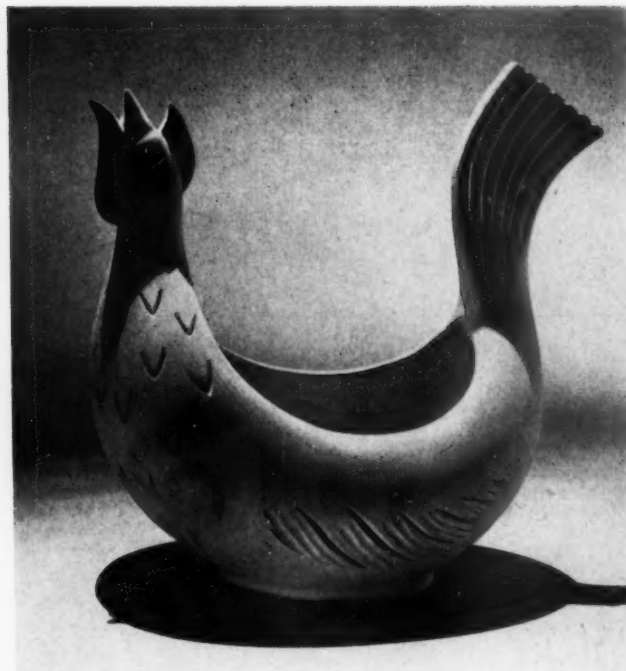
The pupil uses a very heavy grade of wrapping paper on which to draw and perfect the outline of his tray. It takes careful checking to be sure the corners all match. When checking has been perfected, the pupil secures the pattern to the metal with scotch tape. With the help of a square and scratch awl he outlines his pattern on the metal. All straight lines are cut with tin snips, but most of the curves are sawed out with a coarse jeweler's saw. The remaining imperfections are filed away and rubbed to a "satiny" finish with 3/0 steel wool.

The rectangles are formed between two pieces of hard wood using a wood and rubber mallet. The round trays or plates are formed by the basic method of beating the desired area with even, consecutive hammer strokes until the even stretching of the metal in all directions causes it to rise. (See books on metal instruction.)

Each student is responsible for developing his own design. These designs are usually an outgrowth of former lessons on design.

There are various ways to transfer the design to the metal, but the simplest and easiest way for a ninth grader is with either black or white carbon paper. The design is then painted on the metal with asphalt and allowed to dry thoroughly before the acid solution is put in the tray. Etching is quite simple and easy and offers the pupils a great amount of enjoyment.

The book ends in the center of the illustration are a combination of wood and metal. The letters are sawed from 2-inch mahogany, formed and sanded to perfection and finished with either shellac or lacquer—and are mounted against copper which blends beautifully with the mahogany.



BIRCH AND BARK IN FINLAND

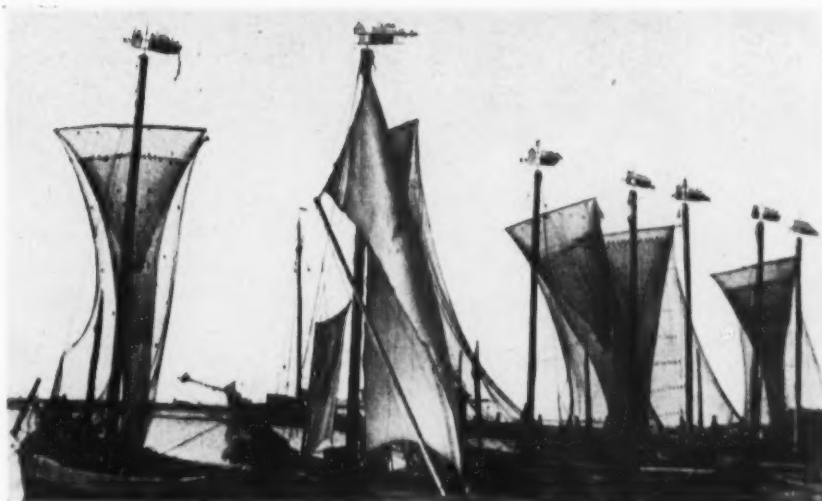
Woodcraft of all kinds is a major industry in Finland and its skilled craftsmen make even utility pieces with exacting care. Finland's national epic, the Kalevala, and her rich discoveries of prehistoric works of art are proof of her rich heritages. A revival of Kalevala craft-work and designs has produced such beautifully designed

pieces as the above rooster, a bowl carved from birch-wood.

Woodcraft is an important subject in Finland's school where all phases of it are taught. Birch bark may be worked in effective arrangements of cut layers as shown in candlestick and boxes, or inlaid birch bark such as used for the book cover above makes fine marquetry material.

(Authenticated News)





By custom, the fishermen of Memel, Germany, identify the mastheads of their boats with carved wooden ornaments



The elaborate carved santo, gilded and decorated, is a favorite subject of Mexico's wood artists



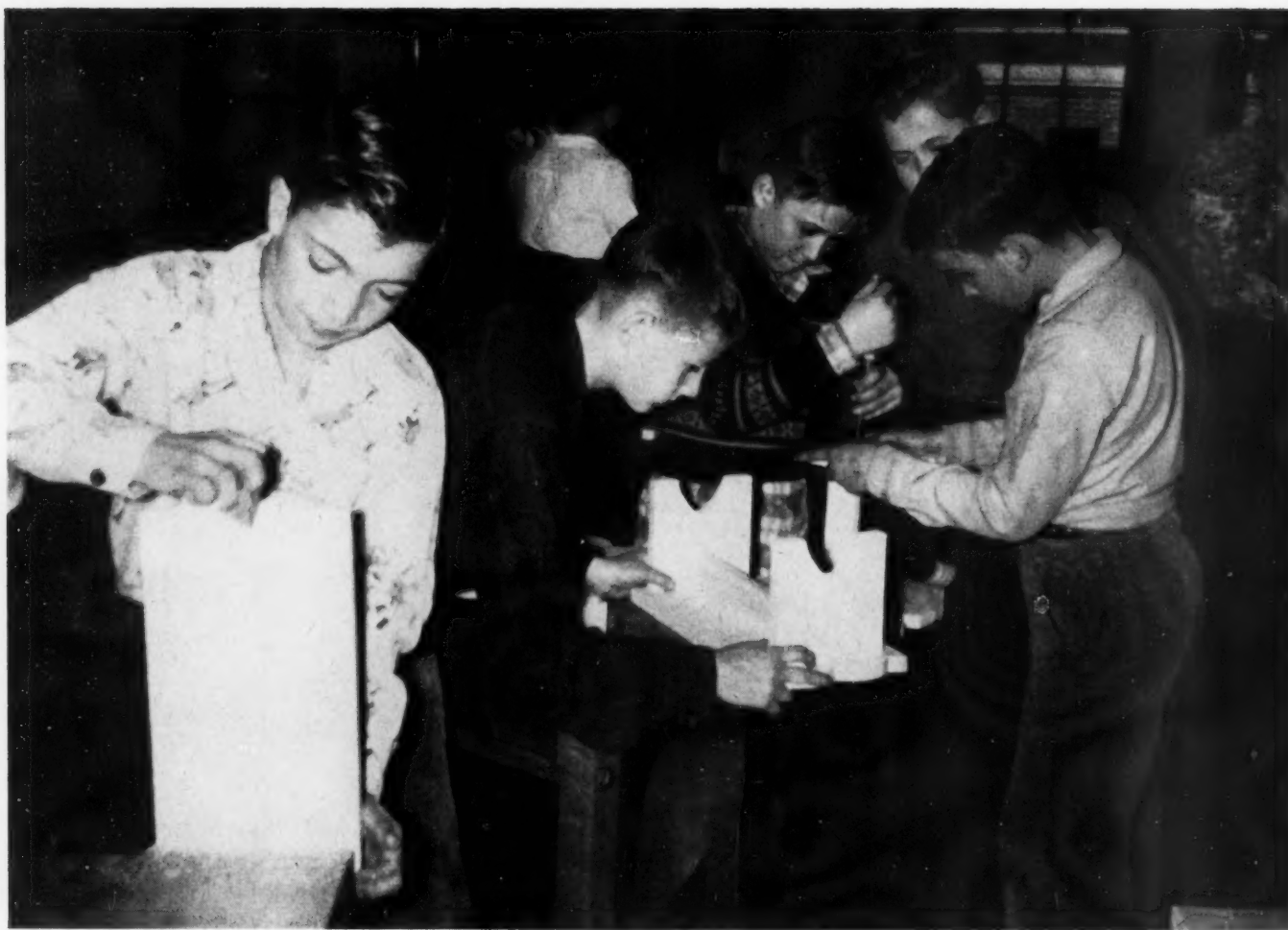
At Trujillo in the Dominican Republic, native craftsmen work in mahogany. Large, polished bowls and spoons have become an important export industry



The 1948 Exhibition of Polish Folk Art at Krakow showed this contemporary wood carving, "Flight to Egypt," the work of Jędrzej Wawro



(Authenticated News)
This toy texture from Czechoslovakia has endless inspirations for woodcraft or sculpture students



FOOTSTOOLS — A Simple Woodwork Problem

MARIE L. LARKIN, Art Instructor
Des Moines, Iowa

WOOD is a magic stimulus to an art class which has reached a rather dull stage. Its mere mention causes an alerted interest in the youngster who is "tired of just drawing and painting." Satisfying wood projects can be made with a minimum of tools, and the carry-over of skills is far-reaching into after-school hours and home life.

The sixth grade of Greenwood School, chose to make footstools as one of their first projects in wood. Working drawings of the four necessary parts—ends, top, and support—were first drawn on brown craft paper. Emphasis was placed on simplicity and structural design. The width of each footstool was determined by the width of pine board allotted to each child. After the working drawing had been approved, it was traced on the board and sawed out on the jig saw. The sections were planed to fit, and the designed ends and top were sanded with a medium grade sandpaper. Parts which fitted together were not sanded. The footstools were put together with $1\frac{1}{2}$ -inch screws. After careful marking, a small drill was used to bore the hole to start each screw. Each hole was then countersunk to the width of the screw head. After the

footstools were put together, they were sanded again with very fine sandpaper and finishing paper. No one finish was like another. Some youngsters applied several coats of enamel while others rubbed in oil stains of various colors.

Tools used were the jig saw, vise, plane, handdrill, brace and countersink bit, and screw driver.

If your art department does not carry wood in stock, ends of apple lugs or orange crates can be successfully used. Coping saws are adequate for the sawing, and beautiful stains may be had by chipping crayon into turpentine.

The most worth-while results of the project came in the spirit of "togetherness" with which the youngsters worked. Six planes for a group of thirty meant that someone must wait. One drill and two brace-and-bits served the entire class. In the process of putting the footstools together, one or more youngsters was needed to help hold parts in place while the other used the screw driver. Usually there were several kibitzers offering verbal help, as well. Girls as well as boys learned the simple skills of handling common tools. They learned to share help as well as tools and each child took home a footstool for which he could well be proud.

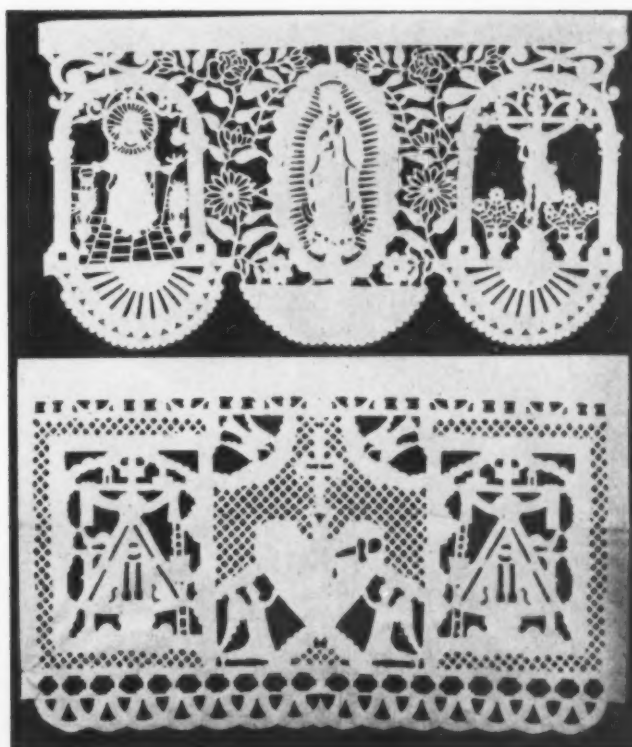
WORLD OF PAPER



Gift package decorations in Japan are designed to be flat. They are made of wiry twisted paper string, woven and knotted into various designs. Such technique would also be applicable to malleable wire for tree and package ornaments



A Mexican artist combines black cut paper outline with scraps of fabric for decorative dance illustrations



Cut paper decorations are widely used in Mexico at festival and holiday time. Some are basically simple with few cuts while others are intricate and lacey in detail



CARDBOARD SHIPS

FLORENCE T. CARLSON, St. Cloud, Minnesota

WHILE the sixth grade was studying Scandinavia, the pupils became impressed with the structure, design, and speed of the Viking ships.

"How could such a small craft ever weather ocean storms?" queried John.

"Let's build a model and see if we can figure out the answer to your question, John," exclaimed Mary.

In response to this suggestion the class eagerly assembled pictures and materials to aid them in constructing the vessel. In the process of roughly sketching the proposed model it was decided to so construct the craft that it could be hung on the wall. Consequently, one side of the long, shallow boat was simply made flat while the exposed parts were set forth in bold multi-colored relief.

One-half inch strips of thin, brown cardboard were fastened by the upper edge to the ship's side wall to give the feeling of antique siding. On the front side we fastened a row of round shields, slender oars, a square, striped sail, and a high, curved prow carved in the shape of a fierce, open-mouthed dragon. The hideous monster's eyes, teeth, tongue, designs on the neck and tail, together with the

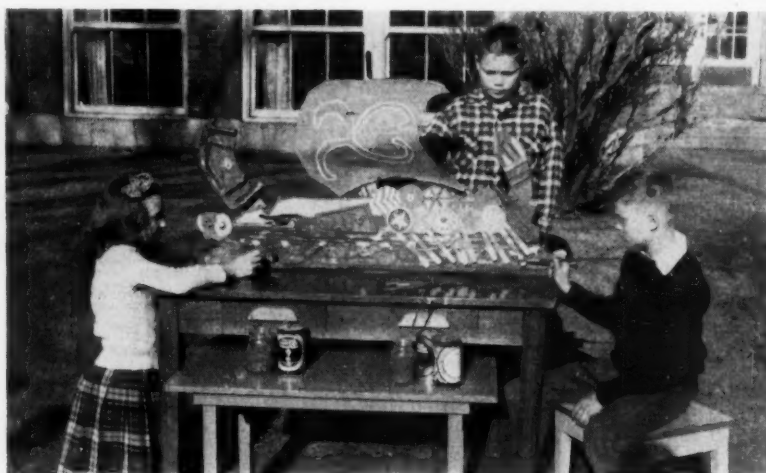
waves, consisted of raised layers of papier-mâché. The oars, shields and sail were constructed of cardboard.

Various bright colors of tempera were used to bring out the typical Viking motifs. On each round shield was painted the individual warrior's "coat-of-arms," each design being entirely different. In the center of the orange and black striped sail was painted the emblem of the black raven and then the sail was fastened to a tall mast to imply the act of sailing.

In order to have a well-balanced wall space, the children suggested also making a Greek warship. One row of individually designed shields was placed directly above another. Both the stern and prow were highly ornamented while gangplanks and battering rams were fastened on the galley's side wall. The ram's head, raised eye, and eyebrow were made indicative of Greek warfare.

Materials employed in the galley were consistent with those used in the Viking Ship.

Green tempera paint typifying the ocean, was used to cover the waves and sail, in direct contrast to the brown siding and varicolored shields.





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Norwegian Ceramics

(Continued from page 115)

The need for artistic decoration is keen in Norway; the cold and dark of the winter drives the Norwegian people indoors, and the interiors must necessarily be colorful. In a climate where, in the wintertime one has only six hours of daylight each day, if that, the need and hunger for beauty indoors is highly intensified. And along with that need, one finds a growing sense of discrimination.

Now the search for a more direct understanding of the raw material itself is apparent in Norwegian ceramics. The drawing-board ceramics, which does not take into account the potentialities of the clay itself, is less and less evident. Texture and glaze are considered in relation to one another and not as separate entities. The desire by the Norwegian ceramists to "live themselves into the clay," to understand and know thoroughly and with personal feeling, the texture and structure of the clay itself is, to begin with, sound motivation for a finer ceramics. Secondly, the interest in glaze, not only as a medium for purely applied decoration, but also as something which brings out the life and texture of the clay itself, is a certain road to a more beautiful ceramics.

Those Norwegian ceramists who are steadily searching and experimenting are producing ceramic pieces that clearly show artistry, and intimate understanding of the raw materials and the media of clay and glaze, and what is perhaps most priceless of all, a "working from within."

Strong wheel technique, forms that are simple and secure, and glazing that reveals the texture of the clay, characterize modern Norwegian ceramics.

With the exception of small repeated all-over patterns of geometric inspiration, that probably find their immediate source in primitive Norwegian pottery, and that are satisfying rather than distracting, the good ceramics in Norway are for the most part heavy and simple. When the geometric patterns are used, and they are used with infinite variety and taste, the artists show a knowledge of the construction of the ornament itself, as well as of its relation to the proportion of the ceramic piece as a whole.

Karl Teigen, perhaps the leading contemporary critic in Norwegian ceramics, expresses well the sensitive approach toward ceramics in Norway today, when he says, "A ceramist's work must be concrete. Ceramic pieces are real things to be touched and felt; they are realities of different sizes and shapes in a room, and they are things that occupy space, and must therefore be concrete. The ceramist must therefore have both the sculptor's and the color artist's gifts to bring forth the sublime within the limit of the material."

A Doll That Can Make Faces

(Continued from page 124)

used as a lever to loosen, pull, and lift the filling underneath the stocking. A final shaping and securing of form takes place when stitches are made crosswise through the base of the nose along natural facial lines.

In the same manner, to the right and left of the nose, the filling is brought forward to fill up the cheeks. It is taken from the sides of the face, from the location of the eyes (thus creating the eye sockets) and from the lower part of the face, where the removal produces a slight groove above the

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chin. Above this groove—approximately halfway between the edge of the chin and the end of the nose—lies the mouth.

Eyes, eyebrows, and mouth have to be fashioned in such a way as to permit their change. To that effect, the eyes are made of two parts: one, a white and almond-shaped form, the edge of which is painted to give the impression of lashes; and one, a round (blue or brown) colored form that has a small, black spot (the pupil) painted in its center. The white form is slit just beneath the painted upper eyelashes to make possible insertion of the round form (to relay the impression of lowered lashes).

Through the pupils the eyes are pinned to the face, the pin-heads having previously been sandpapered, painted black, and shellacked. The pins are pushed into the fabric, in a direction parallel to the intended look of the doll. This is to further suggest a down-cast, up-cast or side-cast glance, already illustrated by a shortening (by turning edges underneath) of the length or width of the eyes.

The eyebrows—pieces of pipe cleaner—are clipped narrow at the ends, and painted. A thread of the same color is wound around each brow, to give hold for a pin. The brows may first be shaped—both at the same time if a uniform expression is desired—then pinned to the head.

The mouth consists of four parts: two short pieces of pipe cleaner that are folded through the middle and are to represent the two corners of the mouth, and two short cutouts of red felt (or leather or rubber) shaped to appear as the center parts of upper and lower lip. The pipe cleaner is clipped narrow where it is bent to make the lips at the corners as thin as possible. Laid upon the center parts, on their reverse sides, facing each other but not quite meeting, the two wires are held in place with a few stitches that permit sliding when carefully manipulated. Turned about, the completed mouth is painted a bright red, shaped to fit the desired expression and fastened to the head with a pin in each corner. When properly done, it must be possible to open or close the mouth, pucker up the lips or draw them wide, and turn up or down the corners of the mouth.

After the doll has been furnished with hair made up of felt or wool (a round piece of felt may be cut into narrow strips from the center outward, put on the doll's head and cut according to the hairdo) its face is made up with flesh-colored and reddish chalk (or face powder and rouge). With a scrap of figured cotton used as a scarf and another plain-colored one in which a slit and a hole for the neck has been cut serving for a blouse, the model is ready.

Then the real fun begins. The teacher may ask his students to demonstrate a specified emotion on the doll's face. All students should work individually but later compare results. It is suggested that successful expressions thus attained be sketched into a notebook, if for no other reason than to accomplish complete realization of how a certain expression has been achieved.

If an expression is to be made permanent, the head may be brushed with freshly boiled starch, left to dry, and shellacked. With its eyes glued down, its eyebrows and lips sewed to the face, the doll, even in this motionless form, will look more human than others for its individual expression. Endowed with a wadded upper body under the blouse, a pair of stuffed arms, and a wide, padded peasant skirt, it will be a doll with a definite personality!

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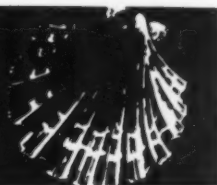
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A New Material for Marionette Heads

(Continued from page 128)

The first experiment proved very satisfactory in the modeling stage. However, the drying process was a little slow and the stand around which the asbestos was modeled needed some further thought. Our Industrial Arts shop finally turned out for us, on the lathe, a number of wooden plugs 4 inches long and 1 1/2 inches in diameter with a small projection on one end, 1 inch in diameter and 2 inches long. The projection became the insert which fitted into the end of a 1-inch pipe the opposite end of which was screwed to an ordinary plumber's flange which in turn acted as a stand or base to hold the whole erect while the modeling was being done. The rough wooden plug proved most satisfactory when left unsanded because on a smooth surface the asbestos has a tendency to slide down the plug. Drying the modeled heads more rapidly was quickly solved by placing them in our kiln and heating slowly for 45 minutes. Too much heat causes cracks and brown-burnt areas. However, one of our first heads was burnt brown all over and took on a rather interesting wooden-like appearance, which might even be desirable for certain types of heads.

Following the drying, we shellacked the inside of the head, fitted and glued a balsa plug into the base of the neck. The balsa plug gave us a firm, light base in which to set the screw-eye which attached the head to the shoulders of the marionette.

Next, painting the heads with tempera paints proved to be very interesting and exciting. Our clown's face was first designed on paper, then sketched lightly on the head before painting. We tried to blend various flesh colors while the paints were still wet for better effects. Upon drying, the heads were given two coats of clear (white) shellac. The first coat was about 50 per cent alcohol while the second was pure shellac.

It was very interesting to decorate the heads with hair and other features. We used rubber sponges, cotton, and colored yarns for some surprising results. Rubber cement proved itself to be quite able to hold in place all of these things as well as do a quick, clean job.

Finally, the usual number of screw-eyes, one behind each ear and one larger one in the bottom of the balsa neck, were carefully set in their places and the heads were ready to be attached to the bodies. Now they were ready for a stage career!

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American Handicrafts Sponsors Meeting of Craft People

A meeting of over 100 manufacturers, publishers, and educators in the handicraft field was held on October 27 at the American Handicrafts Company, East Orange, N. J. One of the purposes of this meeting was to discuss the progress and future development of the handicraft field as a practical medium for the teaching of the fundamentals of design and construction to children through schools and camps.

Guest speakers were:

Mr. Sundel Doniger, President of X-acto Crescent Products

Mr. L. Treadwell, Editor of Toys and Novelties Magazine

Mr. Martin Bersted, President of Bersted Hobby Crafts, Inc.

Mr. R. H. Tripp, President of American Handicrafts Company, and the one responsible for this first meeting, traced the growth of American Handicrafts Company founded by him 15 years ago "with an idea and an ideal." Mr. Tripp has pioneered in introducing handicrafts to the schools. He pointed out that handicrafts were not just a fad but were basic and should be taught to children in the schools as a means of creative expression. "The problem of introducing handicrafts through the educational systems has been with those who feel that handicrafts are not creative enough. Art, they feel, is not creative unless it is two-dimensional. Actually, after he has mastered the fundamentals of the tools and materials with which he is working, the only limit imposed upon an individual in handicrafts is the limit of his imagination. Behind everything in our modern way of living is the craftsman who made the first sample."

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OF THE SCHOOL ARTS MAGAZINE published monthly except July and August at Worcester, Massachusetts, for October 1, 1949.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, The Davis Press, Inc., Worcester, Mass.
Editor, Pedro deLemos, Stanford, Calif.
Managing Editor, None
Business Manager, Paul F. Goward, Worcester, Mass.
2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as those of each individual member, must be given.)
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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

PAUL GOWARD,
Business Manager

Sworn to and subscribed before me this 30th day of September, 1949.

[Seal]

(My commission expires August 18, 1955.)

WILLIAM B. JENNISON,
Notary Public.



Happy Holiday

Hello There!

Holidays mean winter days, and if you'd like to discard December's snow togs for a return visit to summertime, come with me to North Carolina and Louisiana for picture trips that can easily become reality.

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Lovely Louisiana is our next destination, and as the title of this booklet tells us, there is an activity and locality to please everyone, from the breath-taking excitement of Mardi Gras to the more placid loafing on the beaches, swimming, and boating. And of course, we must not miss that mouth-watering cuisine for which New Orleans is so justly famous, the lovely old plantation homes throughout the state, or the graceful drapery of Spanish moss that veils the trees. Camellias, azaleas, magnolias, time-mellowed architecture, and the ever-colorful Mississippi are all represented in this booklet that invites the visitor to return again and again to enjoy the pleasures of Louisiana, where many cultures have been blended by time into an atmosphere unequalled for charm. A full-color tourist map of Louisiana with two complete tours outlined on the back is also yours with your copy of **LOVELY LOUISIANA**. Send 3 cents with your request to Happy Holiday, 1912 Printers Bldg., Worcester 8, Mass.

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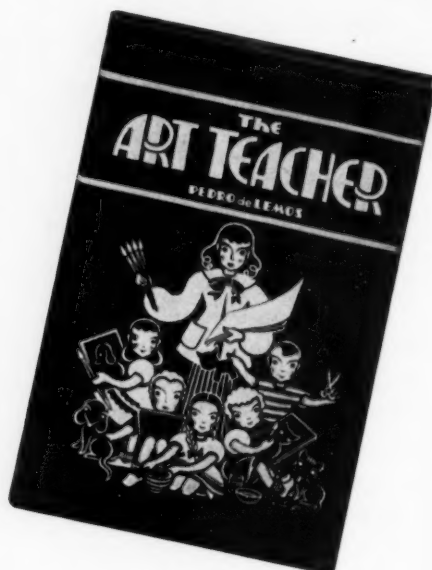
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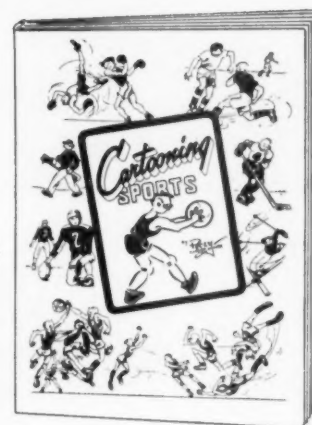
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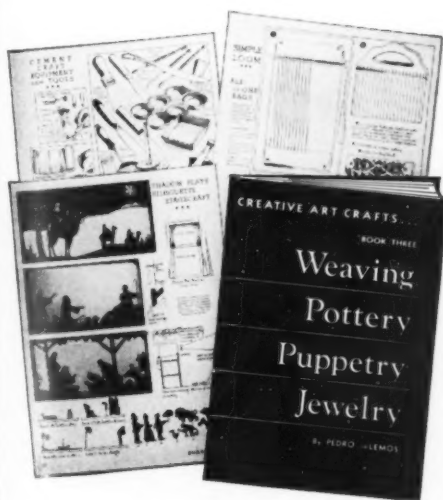
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